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# OPERATIC ANTHOLOGY

CELEBRATED ARIAS

*Selected from*

OPERAS

*by*

Old and Modern  
Composers

*Edited by*  
Max Spicker

Vol. I. Soprano

Vol. II. Alto

Vol. III. Tenor

Vol. IV. Baritone

Vol. V. Bass.

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NOTE.

It will be noticed, that various notable Arias are not found in this Volume. They were, however, Intentionally omitted, as they had already appeared in the "Prima Donna Album," and the Publishers desired to avoid duplication.

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# Acanthe et Céphise.

(1751)

English version by  
Dr. Th. Baker.

“Chassons de nos plaisirs.”

Andantino espress.

JEAN PHIL. RAMEAU.  
(1683-1764)

*dolce*

Chas - sons De nos plai - sirs tran - quil - les  
Pass on! Spoil not our tranquil plea - sures,

*p*

Les plain - tes i - nu - ti - - les, Les vains soup - çons.  
I - dly complain - ing mea - - - sures, Vain fears, be gone!

*molto espress. e dolce*

La - mour Vent qu'un lé - ger o - ra - - ge Ne soit que le pré -  
Gay Love Smiles when the storm winds bel - low, He knows there soon will



*dol.*

sa - - ge D'un plus beau jour. Qui craint,  
fol - low Fair skies above. All men

À son tour se fait crain - - dre; On n'est que plus à plain - - dre  
Fear one who ev-er fear- - eth, Life dark-er yet ap - pear - - eth

*molto espress. e dolce*

Lors - qu'on se - - plaint. La - mour Vaut qu'un lé - ger o -  
When we com - plain. Gay Love Smiles when the stormwinds

*pp*

*con abbandono*

ra - - - ge Ne soit que le pré - sa - - ge D'un plus beau jour.  
bel - - low, He knows there soon will fol - - low Fair skies above.

*col canto*

# Acis and Galathea.

(1719.)

"As when the dove laments her love."

Aria.

GEORG FRIEDRICH HÄNDEL.  
(1685 - 1759.)

~ Recitative.

Oh! didst thou know the pains of ab-sent love, A-cis would ne'er from

The recitative section features a vocal line in G major, common time, and a piano accompaniment. The piano part begins with a forte (f) dynamic and includes a crescendo leading into the next section.

Andantino con moto.

Ga - la - the - a rove! As when the dove la -

This section is in 3/8 time. The vocal line is marked with a piano (p) dynamic. The piano accompaniment includes a section marked *p dolce* (piano dolce) and features repeated notes marked with 'Ped.' and an asterisk (\*).

ments her love, All on the na - ked spray,

The piano accompaniment continues with a mezzo-forte (mf) dynamic and includes repeated notes marked with 'Ped.' and an asterisk (\*).

The final part of the section continues the piano accompaniment with repeated notes marked with 'Ped.' and an asterisk (\*).

As when the

*p*

*mf*

*p*

Rev. \*

Rev. \*

dove la - ments her love, All on the na - ked spray,

Rev. \*

Rev. \*

Rev. \*

When he re - turns, no more she mourns, But loves

*p* *cresc.*

*p* *dolce*

Rev. \*

Rev. \*

Rev. \*

the live - long day, but loves

*f*

*cresc.*

Rev. \*

Rev. \*

the live - long day.

*Red.* \* *Red.* \* *Red.* \*

*dolce*  
As when the dove la - ments her

*dolce* *p*  
*Red.* \*

*poco cresc.* *p* *cresc.*  
love, All on the na - ked spray, When he re - turns, no more she

*cresc.*  
*Red.* \* *Red.* \* *Red.* \*

mourns, no more she mourns, no, no,

*f* *p*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*



no, When he— re - turns, no more she

*f* *mf* *cresc.* *p* *f*

mourns, But loves the live - long day;

*p* *f*

When he— re - turns, no more she

*p* *pp*

mourns, But loves, but

*pp*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*rit.*  
loves the live-long day. *a tempo*

*rit.* *f* *7* *7* *7* *7*

*Red. \** *Red. \**

*dim.* *cresc.*

*Red. \** *Red. \**

*cresc.* *p dolce*

*Red. \**

*p*  
Bill - ing, coo - ing,

*cresc.* *p dolce*

*Red. \**

pant - ing, woo - ing,

*pp* *p* *pp*

*Red.* \* *Red.* \* *Red.* \*

Melt - ing mur - - - - - murs

*poco cresc.*

*Red.* \* *Red.* \* *Red.* \*

fill — the grove, — Melt - ing

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

mur - - - - - murs fill — the —

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



grove, Melt - ing mur - murs fill — the

*poco cresc.*

Red. \* Red. \* Red. \*

grove, Melt - ing mur - murs, last - ing

*mf*

Red. \* Red. \* Red. \*

love; Bill - ing, coo - ing,

*p*

Red. \* Red. \* Red. \* Red. 7 # Red. 7 \*

*p* pant - ing, woo - ing,

*pp*

Red. 7 # Red. 7 \*

Melt - ing mur - murs fill — the grove.

*cresc.* *l.h.*

*rit.*

Melt - ing mur - murs, last - ing love.

*rit.* *cresc.* *a tempo* *p dolce*

*dolce*

As when the dove la -

*poco a poco cresc.*

ments her love, All on — the na - ked spray, When he — re -

*cresc.*

turns, No more she mourns, no more she mourns, no,

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

no, But loves, *dolce*

*p* *pp*

*Red. \**

but loves the live - long

*pp* *f* *rit.*

*cresc.* *rit.*

*Red. \**

day. *a tempo*

*f*

*Red. \**

## Aida.

(1871.)

"L'insana parola.,

Scena and Aria.

Allegro agitato. (♩ = 138)

G. VERDI.  
(1813 - 1901.)

Ri - tor - na vin - ci - tor! 'E dal mio lab - bro u -  
May lau - rels crown thy brow! What! can my lips pro -

scì l'em-pia pa - ro - la! Vin - ci - tor del pa - dre  
nounce language so impious! Wish him vic - tor o'er my

mi - o, di lui che im - pu - gna l'ar - mi per me per ri - do - nar - mi u - na  
fa - ther, o'er him who wa - ges war but that I may be re - stor'd to my

patria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar m'è for - za!  
country, to my kingdom, to the high station I now per - force dis - semble!



Vin - ci - tor de' miei fra - tel - li \_ on-d'io lo  
Wish him con-qu'ror o'er my broth - ers? E'en now I

*pp* *cresc.*

veg - ga, tin - to del san-gue a - ma - - to, tri - on - far nel  
see him stain'd with their blood so cher - ish'd 'mid the clam-'rous

*cresc.*

plau - - - so dell' E - gi - zie co - or - ti! E die - tro il  
tri - - - umph of E - gyp - tian ba - tal - lions! Behind his

*f*

car - ro, un Re... mio pa - dre... di ca - te - ne av - vin - to!  
char - iot a King - my fa - ther - comes, his fet - ter'd cap - tive!

*ff*

## Più mosso. (♩ = 100)

*pp*

L'in - sa - na pa - ro - la, o Nu - mi, sper - de - te! Al  
Ye gods watching o'er - me, Those words deem un - spo - ken! A

*pp*

se - no d'un pa - dre la fi - glia ren - de - te; Strugge - - -  
fa - ther re - store me, His daugh - ter heart - bro - ken! Oh scat - - -

*f*

te, strug - ge - - - te, strug - ge - te le squa - dre dei  
ter, oh scat - - - ter, ay, scat - ter their ar - mies, for

*f*

*ff*

no - stri op - pres - sor! Ah! sven - tu - ra - ta! che  
ev - er crush our foe! Ah! what wild words do I

*ff*

Andante poco più lento. *p*

dis-si?.. e l'a-mor mi-o?.. Dun - que scordar pos-  
ut - ter? Of my af - fection Have I no re - col -

*p cantabile*

*pp*

si - o Que-sto fer - vi-do a-mo-re che, oppressa e schiava, Co-me rag - gio di  
lee - tion? That sweet love that con-sold me, a cap - tive pin-ing, like some bright, sun-ny

sol - qui mi be - a - va? Im-pre-che - rò la mor-te a Ra - da -  
ray on my sad lot shin - ing? Shall I in - voke de-struction on the

*pp dolce*

mès, a lui ch'a - mo pur tan-to? Ah! - non fu in ter - ra  
man for whom with love I languish? Ah! - ne'er yet on this



mai da più cru - de - li an - go - scie un co - re af -  
 earth liv'd one whose heart was crush'd be - neath such

*p*

fran - to!  
 an - guish!

*rall*  
*morendo*

Allegro giusto poco agitato. (♩ = 100)  
*triste e dolce*

I sa - cri no - mi di pa - dre, d'a -  
 Those names so ho - ly, of fa - ther, of

*con espress. ppp*

man - te, Nè prof - fe - rir pos - si - o, nè ri - - cor -  
 loy - er, No more dare I now ut - ter or e'en re -

dar, Per l'un - per l'al - tro - con - fu - - sa, tre -  
 call, A - bash'd and trembling, to heav'n fain would

*pp*

man - te - Io pian - ge - re vor - rei, vor - rei pre -  
 hov - er My pray'rs for both, for both my tears would

*con più forza*

gar. Ma la mia pre - ce in be - stem - mia si  
 fall. Ah! woe! trans - form'd seem my pray'rs to blas -

*pp*

mu - ta... Delit - to è il pi - an - to a me, col - pail so -  
 phem - ing, To suf - fer is a crime, dark sin to

spir, In not - - te cu - pa la men - te è per -  
 weep, My sen - ses lost, wrapt in deep night, are

*p*

du - ta, E nel - l'an - sia cru - del vor - rei mo - rir!  
 dreaming, To my gravewould in sor - row I might creep!

*Cantabile con espress.*

Nu - mi, pie - tà del mio sof - frir! Spe - me — non  
Mer - ci - ful gods, look from on high! Pit - y — these

*pp*

v'ha pel mio do - lor; A - mor fa - tal,  
tears hope - less - ly shed; Love, mys - tic pow'r,

*p*

tre - men - do a - mor spez - za - - mi j! cor,  
mys - tic — and dread, Break, break my weak heart,

*p*

fam - mi mo - rir! Nu - mi, — pie - tà  
let me now die! Mer - ci - ful gods!

*p poco string.*



del mio sof - frir, ah — pie - tà, Nu-mi, pie -  
look from on high, ah! — look down, mer-ci - ful

*cresc.* *f*

tà — del mio sof - frir, Nu-mi, pie - tà del mio sof -  
gods! — Pit - y these tears, — mer-ci - ful gods! — Pit - y these

*pp* *perdendosi*  
frir, pie - tà, pie - tà del mio sof - frir!  
tears, look down, ye gods, ah, let me die!

*ppp* *ppp* *ppp morendo*

*dolce* *dim.* *morendo*

## Alceste.

(1767.)

«Ah! malgré moi.»

English version by  
Isabella G. Parker.

C. W. von GLUCK.  
(1714-1787.)

Recit.

Dé-ro-bez-moi vos pleurs, ces-sez de m'at-ten-drir.  
My child-ren, spare your tears; O cease to grieve me so.

*p* *rinf.*

Lentement. (♩ = 69)

*dolce cantabile* *Ped.*

*rinf. poco* *rinf. più* *smorz.*

*debole*

Ah! mal-gré moi mon  
So must it be, my

*pp*

*pp*

fai - ble cœur par - ta - ge Vos ten - - dres pleurs, vos re -  
heart must share your sor - row, Your ten - - der tears, yes, with

*p* *cresc.*

grets si tou - chants; Et je vois bien en ces cru -  
you I must weep. Full well I know, this hour of

*cresc.*

*f* *p* *cresc.*

els — ins - tants Que j'ai be - soïn - du plus  
an - - guish deep, That I shall need — high - est

*pp*

*f* *mf* *p*

fer - me cou - ra - ge, Que j'ai be - soïn du plus  
cour - age to bor - row, that I shall need high - est

*smorz.* *p* *p*

fer - - me cou-ra - - ge. Voy -  
 cour - - age to bor - - row. Be -

*smorz.* *pp*

*f*

ez quelle est la ri - gueur de mon sort! É -  
 hold, how bit - ter a doom wait - eth me! Thus

*f* *p*

pou-se, mè - re et rei - ne si ché - ri - e;  
 wed-ded, A moth - er, and queen so well be - lov - ed,

*rinf.* *p*

*vibrato*

Rien ne man-quit au bon - heur de ma  
 All joy was mine, high - - est bliss I had

*rinf. cantabile* *f*



*dolce, con dolore*

vi - e, Et je n'ai plus d'au - tres -  
 prov - ed. No hope re - mains, naught be -

*pp*

poir que la mort. ô  
 fore me but death. o

*pp* *ppp*

*Allegro animato. (♩. = 100)*

ciel! quel sup - pli - ce, quel - le dou - leur! Il  
 heav - en! what an - guish fill - eth my heart! Fare -

*fp* *p cresc.*

faut quit - ter tout ce que j'ai - me!  
 well to all must now be spo - ken!

*cresc. più*

Cet \_\_\_\_\_ ef - fort, ce tour - ment ex - trè - me  
 Sharp \_\_\_\_\_ the strug - gle, my heart is bro - ken;

Et me dé - chi - re et m'ar - ra - - - che le  
 My soul is rent \_\_\_\_\_ from its dwell - - - ing a -

*f* *cresc. sempre* *ff*

*con voce soffocata*

cœur! Il faut quit - ter tout  
 part. Fare - well to all must

*pp*

ce \_\_\_\_\_ que j'ai - - - me!  
 now \_\_\_\_\_ be spo - - - ken!

*smorz.* *cresc. assai*

Cet \_\_\_\_\_ ef - fort, \_\_\_\_\_ ce tour - ment \_\_\_\_\_ ex -  
 Sharp \_\_\_\_\_ the strug - gle, my heart \_\_\_\_\_ is

*f*

trè - me Et me dé - chi - re et m'ar -  
 bro - ken, My soul is rent \_\_\_\_\_ from its

*f*

ra - - - - - che - le  
 dwell - - - - - ing - a -

*cresc. molto* *ff*

cœur!  
 part. O ciel, quel sup - pli - ce!  
 O heav - en, what an - guish

*ff p*

quel-le dou - leur! Il faut quit -  
 fill - eth my heart! Fare-well to

ter \_\_\_\_\_ tout ce que j'ai - me!  
 all \_\_\_\_\_ must now be spo - ken!

Cet \_\_\_\_\_ ef - fort, \_\_\_\_\_ ce tour - ment \_\_\_\_\_ ex -  
 Sharp \_\_\_\_\_ the strug - gle, my heart \_\_\_\_\_ is

trè - me Et me dé - chi - re et m'ar -  
 bro - ken; My soul is rent \_\_\_\_\_ from its



ra - - - - - che - le  
dwell - - - - - ing - a -

*cresc. molto* *ff*

Me dé - chi - re et m'ar - ra - -  
is - - - - - rent from its dwell - -

cœur, Me dé - chi - re et m'ar - ra - -  
part, is - - - - - rent from its dwell - -

*sempre più cresc.*

*ff* *allargando molto*  
- - - - - che, m'ar - ra - che le cœur!  
- - - - - ing, its dwelling a - part!

- - - - - che - le cœur!  
- - - - - ing - a - part!

*a tempo*  
*ff allargando col canto*

## Carmen.

(1875)

«Je dis que rien ne m'épouvante.»

Aria.

English version by  
Dr. Th. Baker.GEORGES BIZET.  
(1838-1875.)

Moderato.

*p dolce*

Recit.

*p*

nai-re. Il est i-ci, je le ver-rai— Et le de-  
gather. I shall see him, he will be here! The du-ty

voir que m'imposa sa mè - - re Sans trembler je l'accompli-  
laid up-on me by his moth - - er Shall be done, and without a





lan - te, Au fond du cœur je meurs d'effroi!  
 clare me, I feel dis - may with - in my heart! A -

*poco meno p*

Seu - - - le en ce lieu sau - va - ge, Tou - te seu - le j'ai  
 lone in this dis - mal place, All a - lone, I'm a -

*cresc. molto*

peur, mais j'ai tort d'a - voir peur;  
 froid, al - tho' 'tis wro'ng to fear;

*cresc.*

*f* Vous me donne - rez du cou - ra - ge, Vous me pro - té - ge - rez, Sei -  
 Thou wilt up - hold me with thy grace, For thou, O Lord, art ev - er

*dim. p poco rit*

*f* *dim.* *p* *pp* *colla voce*



*a tempo*

gneur! near! *espress.* Je vais I shall

*a tempo* *dim.*

Red. \*

Allegro molto moderato. (♩ = 96)

*cresc.* *mf*

voir de près cet-te fem - me, Dont les ar -  
see this wo - man, in fine, Whose wanton,

*p* *mf* *f* *ff*

Red. \* Red. \* Red. \*

*cresc. molto*

ti-fi-ces maudits Out fi-ni par fai-re un in-  
treach-er-ous art Has a-chieved the shame of the

*mf*

Red. \* Red. \*

*f* *p* *p* *pp*

fà - me De ce-lui que j'ai-mais ja-dis! Elle  
man Whom once I lov'd with all my heart! She's

*f* *ff* *p*

Red. \*

*allarg.* *a tempo*

est dan-ge-reuse\_elle est bel-le!\_ Mais je ne veux pas a-voir  
wil-y and false, she's a beau-ty!\_ But I will nev-er yield to

*pp allarg.* *a tempo*

*cresc.*

peur! Non, non, je ne veux pas a-voir peur! Je  
fear! No, no, I will nev-er yield to fear! I'll

*espress.* *p*

*cresc.* *ff*

par-le-rai haut de-vant el-le, Ah!  
speak in her face of my du-ty, Ah!

*cresc.*

*Red.* \* *Red.* \* *Red.* \*

*senza rigore* *a tempo* *dim.*

Seigneur, vous me pro-té-ge-rez, Sei-gneur, vous me pro-té-ge-  
O Lord, thou wilt be near to me, O Lord, thou wilt be ev-er

*f* *colla voce* *f a tempo* *dim.* *pp*

*f rit. molto*

Tempo I.

*p* *dim.* *p*

rez! Ah! Je dis que rien ne m'é-pou -  
near! Ah! I say that nothing shall de -

*rit.* *p* *pp*

Rw. \*

van - te, Je dis, hé - las! que je ré-ponds de  
ter me, I say, a - las! I'm strong to play my

Rw. \*

*sf* *dim.* *p*

moi; Mais j'ai beau fai - re la\_vail -  
part; But, tho' un - daunt - ed I de -

Rw. \* Rw. \* Rw. \* Rw. \*

lan - te, Au fond du cœur je meurs d'ef -  
clare me, I feel dis - may with - in my

Rw. \*



*poco meno* **p**

froi!                      Seu -                      le en ce lieu sau -  
heart!                      A - lone                      in this dis - mal

*Ad.*                      \*                      *Ad.*                      \*

*cresc. molto*

va -                      ge, Tou - te seu - le, j'ai peur, - mais j'ai tort d'a - voir  
place,                      All a - lone, I'm a - fraid, - al - tho' 'tis wrong to

*cresc.*

*Ad.*                      \*                      *Ad.*                      \*

**f**

peur;                      Vous me don - ne - rez du cou -  
fear:                      Thou wilt up - hold me with thy

**f**

*Ad.*                      \*                      *Ad.*                      \*

*dim. p poco rit.*

ra -                      ge, Vous me pro - té - ge - rez,                      Sei -  
grace,                      For thou, O Lord, art ev - er

*dim.*                      **p**                      **pp**                      *colla voce*

*Ad.*                      \*                      \*



*a tempo* *pp*

gneur! Pro - té - gez - moi! O Seigneur! Donnez -  
 near! Be near to me! O my Lord! Aid me

*espress.*

*a tempo*

*pp*

moi du cou - ra - ge, Pro - té - gez - moi!  
 now with thy grace! Be near to me!

O Sei - gneur! pro - té - gez - moi! Sei -  
 O my Lord! Be near me now, O

*lunga*

*smorz.*

gneur!  
 Lord!

*ppp* *p* *pp*

*Red.* \*

## Le Cid.

(1885.)

«Pleurez! pleurez, mes yeux!»

Aria.

JULES MASSENET.

(Born 1842.)

English version by  
Charlotte H. Coursen.

Lento, con dolore. (♩=54)

*dolce*

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Lento, con dolore. (♩=54)'. The piano part features a series of chords and arpeggiated figures in the left hand, while the right hand plays a melodic line. The vocal part enters with a long note, followed by a series of eighth notes. The lyrics are in French and English. The score includes various musical markings such as *p*, *f*, *pp*, *dim.*, *rall.*, *m.s.*, and *8va bassa*. The piano part ends with a series of chords and a final cadence. The vocal part continues with a series of notes and rests.

*p* *f* *p* *pp* *8va bassa* *rall.* *dim.* *p* *f* *p* *f* *dim.* *pp* *pp* *dim.* *3* *dim.* *3* *dim.* *p*

De cet af-freux com -  
End-ed at last the  
bat\_ je sors l'à - me bri - sé - e! Mais en - fin je suis  
strife, I turn, bro - ken in spir - it! Still I hold to my

li-bre et je pourrai du moins      Sou-pi-rer sans contrainte et souffrir sans té-  
 freedom, and my grief is my own,      I may sigh as I will, and may suf-fer a-

moins.  
 lone.

*pp un poco riten.*

*(with much feeling)*

Pleu-rez! pleu-rez, mes yeux! — tom-bez, tris-te ro-  
 Then weep! O grief-worn eyes! — Then flow, sad shin-ing

sé - e Qu'un ray-on de so-leil ne doit ja-mais ta-rir! —  
 tears! No ray of sun shall ev-er dry your flood so clear! —

Red.

\*



*f*

S'il me reste un es-poir, c'est de bien-tôt mou-rir! Pleu-rez, mes  
 If a hope yet re-mains, it is that death is near! O grief-worn

*rall. dim. p*

yeux, pleu-rez tou-tes vos lar - mes! pleurez, mes yeux! —  
 eyes, then let your bit-ter tears free - ly flow, freely flow. —

*Tempo I.*

*colla parte pp*

*8va bassa*

*Un poco più animato. mf*

Mais qui done a vou - lu lè - ter - ni - té des  
 Whose the wish or the will that tears fall ev - 'ry -

*più f*

pleurs? Ô chers en - se - ve - lis, trou-vez - vous — tant de  
 where? O part - ed ones so dear, are you blessed — by our

*dim. p*



1 2 4 *rall.*

char-mes À lé-guer aux vi-vants d'im-pla-ca-bles douleurs?  
 sor-row, that you leave us who live such a wealth of despair?

*cresc.* *colla parte* *dim.*

*a tempo*  
*ben cantando*

Hé-las! — Je me sou-  
 A-las! — I mind me

*p* *pp* *Re.* *\** *Re.* *\**

viens il me disait: A-vec ton doux sou-ri-re Tu ne sau-rais ja-  
 still once did he say: With thy sweet smile al-lur-ing, Well couldst thou cheer and

*cresc.* *p* *ff* *Re.* *3* *4* *ff* *2* *3* *ff*

mais con-dui-re Qu'aux chemins glo-ri-eux ou  
 lead, safe as-sur-ing, Those who dare, those who win or

*ff* *rall.* *colla parte* *Re.* *\** *Re.* *\**

*dim.* *p* *rall.*

qu'aux sen-tiers bé-nis!  
tread the paths of peace!

*p* *colla parte* *pp* *Tempo I.*

*Red.* \*

*dolorosamente* *f* *Tempo I.* *pp*

Ah! mon pè-re! Hé-las! — Pleu-  
Ah! my fa-ther! A-las! — Then

*sost.* *sec.* *f* *colla parte* *mf espress.* *dim.* *pp*

rez! pleu-rez, mes yeux! Tom-  
weep! then weep, mine eyes! Then

*pp*

bez, tris-te ro-sé-e Qu'un ray-on  
flow, sad shin-ing tears! — No ray of

de so - leil ne doit ja - mais ta - rir! Pleu - rez, — mes  
sun shall ev - er dry your flood so clear. Then flow, — ye

*dim.* **pp**

*poco tempo rubato* **f**

yeux! Ah! — pleu - rez tou - tes vos lar -  
tears! Ah! — ye tears, end - less - ly flow -

**f** *colla parte* *dim.* **p**

*Ossia.* *p dim.*

- - mes! pleu - rez, mes yeux! ah! pleu - rez! —  
- - ing! tears of — sad - ness! Ah! ye tears! —

*p dim.*

- - mes! pleu - rez, mes yeux! —  
- - ing! ye tears! sad — tears! —

*colla parte* *dim.* **pp** **f**

*8va bassa* *Red.* \*

## Lè Cid.

(1885)

«Plus de tourments et plus de peine.»

English version by  
H. Millard.

Aria.

JULES MASSENET.  
(Born 1842.)

*Un poco ritenuto.* (♩ = 84)

*f* *dim.* *mf* *p* *dim.* *p non lento* *pp*

Plus de tour - ments — et plus de pei - - ne Au  
No tor - ments now — and no more sor - - row, This

jour — at - ten - du si long - temps!  
day — we have look'd for so long!



*mf*

Le prin - temps sans la joie hu - mai - ne, Se - rait-il en - cor  
 Can spring - time hu - man joy e'er bor - row, Shall we wait in vain

*dim.* *rall.* *p* **Tempo I.**

— le prin - temps? —  
 — the spring - time song! —

*colla voce* *cresc.* *f*

*mf* *f*

Pre - nez, c'est Dieu qui vous le don - ne, Al - le - lu - ia!  
 Take it, 'tis God who is be - stow - ing, Al - le - lu - ia!

*p*

*dim.* *p*

— Dieu ja - mais ne nous a - ban - don - ne, Quand ja - mais  
 His love for us He's ev - er show - ing, To all who

on ne l'ou-bli-a!  
have for sin a-toned!

*cresc.*

*f* *dim. p* *Lento. (♩ = 50)* *p* *dim.* *Tempo I. (♩ = 84)*

Al-le-lu-ia! Al-le-lu-ia!  
Al-le-lu-ia! Al-le-lu-ia!

*pp* *f* *p* *col canto* *pp* *cresc.*

*mf*

*p dolce*

Al-lez en paix, vous que l'on ai-me, Al-  
Go on in peace while love con-fess-ing, Go

*pp*

lez, en vous don - nant la main! N'a-  
on while hold - ing hand in hand! For

*mf*

*cresc.*

vez-vous pas le bien su - prè - me, Que d'au - tres cœurs  
have you not the high - est bless - ing, That oth - er hearts

*tr.*

*dim.* *rall.* *p* *mf*  
— cher - chent en vain? — La-mour, c'est  
— in vain de - mand? — O Love, the

*colla voce* *cresc.* *f* *p*

*Red. \**

*f.* *dim.* *p*  
Dieu qui nous le don - ne! Al - le - lu - ia! Gar - dez ce tré -  
flow'r that God has plant - ed, Al - le - lu - ia! Guard well this sweet

*p*

sor— qui ray— on — ne Et que le ciel vous con— fi — a! \_\_\_\_\_  
 boon which is grant — ed, And which from heav'n to you is loaned! \_\_\_\_\_

*f* *dim. p* *Lento. (♩ = 50)* *dim.*  
 Al — le — lu — ia! \_\_\_\_\_ Al — le — lu — \_\_\_\_\_  
 Al — le — lu — ia! \_\_\_\_\_ Al — le — lu — \_\_\_\_\_

*cresc.* *f* *p* *col canto* *pp* *p*

*Tempo I. (♩ = 92)* *p un poco animato* *mf*  
 ia! Al — le — lu — ia! Al — le — lu — ia! \_\_\_\_\_  
 ia! Al — le — lu — ia! Al — le — lu — ia! \_\_\_\_\_

*p dolce*

*Molto lento.* *f*  
 Al — le — lu — ia! Al — le — lu — ia! \_\_\_\_\_  
 Al — le — lu — ia! Al — le — lu — ia! \_\_\_\_\_

*p dim.* *pp* *f* *rf*

*Re.* *\* Re.* *\** *Re.* *\**



# La Clemenza di Tito.

(1791.)

“Non più di fiori.,

Recitative and Aria.

English version by  
Dr. Th. Baker.

W. A. MOZART.  
(1756 - 1791.)

**Allegro.** **Recit.**

Ec-co il pun-to, o Vi -  
'Tis the moment, O Vi -

tel-lia, d'è - sa - mi - nar la tua co - stan - za.  
tel-lia, to search thy heart, if it be stead-fast!

Avrai va-lor, che ba-sti, a ri-mi-ra-re e - sangue il tuo Se - sto fe -  
Art thou prepar'd to brave it when he, thy faithful Sextus, sheds his blood for thy

del? Se - sto che tà - ma  
sake? Sex - tus, who loves thee

più del - la vi - ta su - a? che per tua col - pa di - ven - ne re - o?  
more than for life he car - eth? for thy mis - do - ing be - came a trai - tor?

che t'ub - bi - di, cru - de - le? che ingiusta, t'a - do - ra? che in faccia a morte si gran  
Who in thy rage o - bey'd thee, a - dor'd thee, when un - kind! Who still is faithful, tho' by

fe - de ti ser - ba? e tu frat - tan - to, non i - gno - ta a te stes - sa,  
death he be threaten'd? And yet thou go - est, well a - ware thou art guilt - y,

andrai tran - qui - la al ta - la - mo d'Au - gu - sto? Ah! mi ve - dre -  
to meet Au - gu - tus and cel - e - brate thy bri - dal! Ah! all a - round

i sempre Se-sto d'in-tor-no! E l'au-re e i sassi te-merei che lo-qua-ci  
me I shall see on-ly Sextus, The breezes, the rocks, I shall fear, will be tell-tales

*p*

mi scoprì - se-rò a Ti - to.  
to be-tray me to Ti - tus!

*f*

A' pie-di suo-i va-da-si il tutto a pa-lesar,  
Before his feet I'll fall to admit my fault in full;

Si sce-mi il de-lit-to di Se-sto, se scu-sar non si può  
Tho' Sex-tus be not quite un-of-fend-ing, I can light-en his blame

*p*

col fal-lo mi-o. Dim - per e d'I - me-ne - i spe - ran-ze, ad-di-o!  
by my endeavor. Ye hopes of love and pow-er, fare-well, then, for ev-er!

*Larghetto.*

*p*

*dolce*  
Non più di fio - ri  
No more en - tranc - ing

va-ghe ca - te - ne di-scen-da I - me - ne ad in - tree -  
garlands of flow - ers Hy-men des - cend - ing for me shall



*cresc.*

ciar, Stret-ta fra bar-ba-re, a - spre ri - tor - te,  
twine, Fet-ter'd by bar-barous, un - yield - ing pow - ers,

veg-go la - mor - te - ver me - a - van - zar, veg - go la  
Death I - be - hold as he - nears me ma - lign! Death I be -

*dolce*  
mor - te ver me a - van - zar! Non più di fio - ri  
hold as he nears me ma - lign! No more en - chant - ing

*p*

va - ghe ca - te - ne di - scen - da - l - me - ne  
gar - lands of flow - ers Hy - men des - cend - ing

ad in - trec - ciar, non più di fio - ri  
for me — shall — twine, No more en - chant - ing

ad in - trec -  
for me shall

va - ghe ca - te - ne di - scenda I - me - ne ad in - trec -  
gar - lands of flow - ers Hy - men des - cend - ing for me shall

*Allegro.* *mf un poco agitato*

ciar. In - - fe - li - ce!  
twine! Hap - - - less vic - tim!

*f*

qual or - ro - re!  
Doom'd to lan - guish

Ah, \_\_\_\_\_ di me che si di  
Ah! \_\_\_\_\_ how long, in dark - - est

*p* *f* *p*

rà? che si di - rà?  
night! in dark - est night!

*f* *p espress.*

*espress.*  
Chi ve - des - se il mio do - lo - re, pur a -  
Could one heart that knows my an - guish Fail to -

vria di me pie - tà!  
mourn my woe - ful plight?

chi ve - des - se  
Could one heart

il mio do - lo - re,  
that knows my an - guish

*3* *3* *3*

pur a - vria di me pie - tà,  
Fail to mourn my woe - ful plight?

pur a - vria di me pie -  
fail to mourn my woe - ful

tà!  
plight?

*con anima*  
Non più di fio - ri  
No more en - chant - ing



va - ghe ca - te - ne di - scen - da I - me - ne  
gar - lands of flow - ers Hy - men des - cend - ing

ad in - tree - ciar. Stret - ta fra  
for me shall twine Fet - ter'd by

bar - ba - re, a - spre ri - tor - te,  
bar - barous, un - yield - ing pow - ers,

veg - go la mor - te ver me a - van -  
Death I be - hold, near - ing ma -

zar,  
lign,

veg - go la mor - te  
Death I be - hold, he

ver me a - van - zar!  
nears me ma - lign!

In - - fe -  
Hap - - less

li - ce!  
vic - tim!

qual or - ro - re! Ah di  
Doom'd to lan-guish Ah! how

*cresc.* me che\_ si di - rà?  
long, in\_ dark - est night!

*f* *p* *dolce*

*dolce*

Chi\_ ve - des - se il mio\_ do -  
 Could one heart that knows my

lo - re, pur a - vria di\_ me pie - tà,      chi\_ ve -  
 an - guish Fail to\_ mourn my\_ woe - ful plight?      Could one

des - se      il mio\_ do - lo - re, pur\_ a - vria di me\_ pie -  
 heart      that knows my\_ anguish Fail\_ to mourn my woe - ful

tà,      pur a - vria di\_ me pie - tà!  
 plight?      fail to mourn my woe - ful plight?

*mf* *cresc.*

In - - - fe - li - ce! qual or -  
Hap - - - less vic - tim! Doom'd to

*f* *dolce*

ro - - re! Chi ve - des - se il mio do - lo - re, pur a -  
lan - - guish! Could one heart that knows my an - guish Fail to -

vria di me pie - tà! In - - fe - li - ce!  
mourn my woe - ful plight? Hap - - less vic - tim!

*un poco agitato*

qual or - ro - re! Non più di fio - ri vaghe ca - te - ne discenda I -  
Doom'd to languish! Nomore en - chanting garlands of flowers Hymen des -



*cresc.* *poco* *a* *poco* - -

me - ne ad in - trec - ciar. Stret - ta fra bar - ba - re, a - spre ri -  
 cend - ing for me shall twine, Fet - ter'd by bar - barous, un - yield - ing

tor - te, veg - go la mor - te ver me a - van - zar!  
 pow - ers, Death I be - hold, he nears me ma - lign!

*fp* *fp* *cresc.* *p*

*dolce*  
 Chi - ve -  
 Could one

des - se il mio do - lo - re... pur a - vria di - me pie - tà, chi ve -  
 heart that knows my an - guish Fail to mourn my woe - ful plight? Could one

des - se il mio do - lo - re, pur a - vria di me pie - tà,  
heart that knows my an - guish Fail to mourn my woe - ful plight,

*cresce*  
pie - tà, di me pie - tà,  
to mourn my woe - ful plight,

*mf*

*cresce*  
pie - tà, di me pie - tà,  
to mourn my woe - ful plight,

*f*

di me, di me  
to mourn my woe - - -

*f*

*fp*

pie - - - tà, pur a - vria di me - pie -  
ful plight? fail to mourn my woe - ful

*cresc.*

*cresc. molto*

tà, pur a - vria di me - pie - tà, a -  
plight? fail to mourn my woe - ful plight, to

*fp fp*

vria di me - pie - tà!  
mourn my woe - - - ful - plight?

*fp fp f*

# Les Deux Avares.

(1770)

English version by  
Dr. Th. Baker.

Edited by F. A. Gevuert.

"Plus de dépit, plus de tristesse."

Arietta.

ANDRE E. M. GRETRY.  
(1741-1813)

Andantino grazioso.

*p*

*cresc.*

*pp*

Plus de dé - pit, —  
No more an - noy, —

*dim.*

*pp*

plus de tris - tes-se, Dès - que - je - puis vo - ler vers toi; De Gri -  
sor - row-ful meekness, Since I — can fly a - way to thee; Poor Gri -

*rinf.*

*p*



*sempre leggiero*

pon je plains la fai - bles-se, Et je chan -  
 pon! I de-plore his weakness, And I car -

*pp* *mf*  
*pp* *cresc.*

- te, quand je te vois. Plus de dé - pit, —  
 - ol when thee I see. No more an - noy, —

*mf* *col canto* *pp*

plus de tris - tes-se, Dès que je puis vo - ler vers  
 sor - row - ful meekness, Since I can fly a - way to

*rinf.*

toi. Il se croit ri - che, ô le pauvre hom - me, ô le pauvre  
 thee! Hethinks he's weal - thy, poor sil - ly fel - low, poor sil - ly

*pp* *rinf.*

hom-me, L'or et l'ar-gent sont tout son\_bien.      *pp*      Moi,      moi      j'ai le  
fel-low, Who on-ly sil-ver has and\_gold;      Mine,      mine      is Je-

cœur de Je - rô - me,      Moi,      moi      j'ai le cœur de Je - rô - me;  
rome's full af - fec-tion,      mine,      mine      is Je-rome's full af - fec-tion

*rinf.*      Mon tré - sor vaut mieux que le sien,      Mon tré - sor vaut  
Greater by - far my trea - sure, I hold,      great-er      far my

*dolce*  
mieux que le sien.      Plus de dé - pit, —      plus de tris -  
treasure, I hold.      No more an - noy, —      sor - row-ful

tes-se,      Dès que je puis vo - - ler vers toi.      Plus de dé-  
weakness,      Since I can fly a - - way to thee!      No more an-

pit, plus de tris - tes-se, Dè - s que je  
noy, sor - row-ful weakness, Since I can

*pp* *cresc.*

puis vo - ler, Dè - s que je  
fly a - way, Since I can

puis vo - ler, Dè - s que je  
fly a - way, since I can

*f*

*a piacere*

puis vo - ler vers toi, Dè - s que je puis vo - ler vers toi  
fly a - way to thee, since I can fly a - way to thee!

puis vo - ler vers toi, Dè - s que je puis vo - ler vers toi  
fly a - way to thee, since I can fly a - way to thee!

*p* *f*



# Dimitri.

(1876.)  
«Pâles étoiles.»  
Rêverie.

English version by  
Dr. Th. Baker.

VICTORIN JONCIERES.  
(Born 1839.)

Andante tranquillo.

The piano introduction consists of two systems of music. The first system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment of chords. The second system continues the accompaniment with more complex chordal textures. The tempo is marked 'Andante tranquillo' and the dynamics include 'pp' (pianissimo).

The vocal entry begins with the word 'dolce' above the staff. The lyrics are: 'Pâ-les é-toi-les, Cal-me char-' and 'Stars faintly gleaming, Rest-ful de-'. The piano accompaniment continues with chords and a melodic line in the bass staff. Dynamics include 'p' (piano).

The vocal entry continues with the lyrics: 'mant,— O chas-tes voi-les Du fir-ma-ment, Su-a-ve' and 'light,— Clouds dim-ly stream-ing O'er skies of night, Winds lightly'. The piano accompaniment features a more active melodic line in the bass staff. Dynamics include 'pp' (pianissimo) and 'f' (forte).



bri - se Quand vient le soir, — Que tout re - di - se, Es -  
 play - ing When eve is near, — How all are say - ing: Hope

*mf* *pp*

poir, es - poir! — Cal - me de l'â - me, Cal - me char - mant, —  
 on, hope èr! — Rest - ful e - mo - tion, Might - y thy art, —

*dolce* *dolce*

Tran - quil - le flam - me D'un cœur ai - mant, — Â - me sou -  
 Tran - quil de - vo - tion Deep in the heart, — Souls in - ly

*dolce* *pp*

mi - se Et sans re - tour, — Que tout re - di - se, A - mour, a -  
 sway - ing, Tho' un - a - ware, — For all is say - ing: Love on, love

*cresc.* *f* *pp* *cresc.*

mour!—  
e'er!—

*pp*

*dolce*

Aigle ou co-lom-be, Es-clave ou roi,—  
Ea-glet or swal-low, Free-man or slave,—

*pp*

Jus-qu'à la tom-be Sui-vez la loi; Cœur qui se  
Thy law do fol-low E'en to the grave; When day is

*sf* *p*

*sf* *pp*

bri-se Quand meurt le jour,— Que tout re-di-se, A-  
dy-ing, Sad hearts de-spair,— Tho' all be say-ing, Love

*pp*

*dolce*

mour, a - mour!— Amie é - ter - nel - le, Dans l'é - ther bleu—  
on, love e'er!— Spir - it im - mor - tal, In a - zure skies—

*dolce*

*p*

Ou - vre ton ai - le, Et monte à Dieu; Em - porte et bri - se  
Seek thou the por - tal, Heav'n - ward a - rise, Bonds heavy weigh - ing

*pp*

*cresc.* *f* *pp*

Tes fers d'un jour, — Que tout re - di - se, A - mour, a - mour!  
No more to bear, — For all is say - ing: Love on, love e'er!—

*cresc.* *pp*

# Don Carlo.

(1867.)

“O don fatale.,,

GIUSEPPE VERDI.

(1813 - 1901.)

Moderato.

Allegro giusto. (♩ = 84)

*con passione*

O don fa - ta - le.      o don cru - del.      che in suo fu -  
Oh fa - tal dow - er,      oh cru - el gift,      That in their

ror\_ mi fe - ce il cie - lo! Tu che ci fai\_      Si va - ne al-  
fu-ry the heavens did grant\_ me! Thou who canst make us      so vain and



te - re,            ti ma - le - di - co,            ti ma - le - di - - co o mia bel -  
 haughty,            My curse is on thee!            Yea, curs-es for \_\_\_\_\_ my beau-ty

*Più mosso*

tà!            Ver-sar, ver - sar sol pos - so il pian - to,            Spe-me non  
 bright!            With bit-ter tears my heart is riv - en,            Hope nev-er

ho, sof - frir do - vrò,            Il mio de - lit - to è orri - bil  
 comes in sor - row's night,            My crime so great, though my life be

tan - to, Che can - cel - lar \_\_\_\_\_ mai nol po - trò.            Ti ma - le -  
 giv - en, To can - cel that \_\_\_\_\_ no torture might.            My curse is

di - co, ti ma - le - di - co, o mia bel - tà! Ah! ti ma - le -  
on thee, my curse is on thee, O beauty bright! Ah! my curse is

*f*

di - co, o mia bel - tà!  
on thee, O beau - ty bright!

*ff*

*Andante. (♩ = 84) cantabile*

O — mia re -  
O — Queen a -

*p*

gi - na. io t'im - mo - la - i, Al — fol - le er -  
dor - ed, I sa - eri - fic'd thee, O — fool - ish

*f*

*pp* *3*

ror — di — que - sto cor! So - lo in un  
er - ror of this lov - ing heart! In — some lone

*f* *3*

chio - stro al — mon-do o — ma - i Po - trò ce -  
con - vent where none can find me, I — can — con -

*pp*

lar il — mio do - lor. Ohi - mè! ohi -  
ceal my — wild de - spair. A - las! a -

mè! O mia re - gi - na, so - lo in un  
las! O Queen a - dor - ed, In — some lone

*string. 3*

chio - stro al mon-do o - ma - i Po - trò ce - lar  
con - vent where none can find me, I can con - ceal

*string. col canto*

*cresc. 3*

*Largo*

il mio do - lo - re; Ah! so-lo in un chiostro al mon - do o -  
my wild de - spair; Ah! in some lone convent where none can

*cresc. 3*

mai Po - trò ce - lar il mio do - lor!  
find me, I can con - ceal my wild de - spair!

*Allegro agitato. (♩ = 152)*

*f*

Oh ciel! e  
Oh heav'n! and

*f*



Car-lo... a morte do-ma-ni... gran  
Car-lo- \_ condem-ned to-morrow, great

Dio,... for-se an-drà! he may be!

*crese.* *f*

Ah! — un dì mi re-sta, la spe-me m'ar-  
Ah! — one day is left me, 'Tis hope— sweet-ly

*col canto* *f*

*lunga* *con slancio*

ri-de! Sia — be-ne-det-to il  
dawn-ing! Ah! — thanks to heav'n be

*f* *col canto*

ciel, be - ne - det - to il ciel! lo sal - ve - rò! un dì mi  
giv'n, thanks to heav'n be giv'n, I'll save him yet! One day is

*cresc.*

re-sta, un dì mi re-sta. ah si - a bene-det - to il  
left me, one day is left me, Ah! thanks to heav'n, yes, thanks to

*f* *cresc.*

ciel, lo sal - ve - rò!  
heav'n, I'll save him now!

*f* *cresc.*

*f* *cresc.*

Étienne Marcel.  
(1879.)  
«O beaux rêves évanouis!»  
Aria.

English version by  
Dr. Th. Baker.

C. SAINT-SAËNS.  
(Born 1835.)

*Andantino.* *dolce*

O beaux rê - ves  
Fai - ry vi - sions

é - vanouis! — Es - péran - ces tant cares - sé - es! Vous ne reviendrez  
melted a - way! — All ye hopes so tender - ly cherished! Thoughts once so full of

plus, ô ri - antes pen - sé - es! O beaux rê - ves  
charm, ye for ev - er have per - ish'd! Fai - ry vi - sions

é - va - nous! ——— Es - pé - ran - ces tant ca - res - sé - es! A -  
melt-ed a - way! ——— All ye hopes so ten - der - ly cher - ish'd! Fare-

*cresc.*

dieu! — sous mes yeux é - blou - is — Vous ne reviendrez plus, ô ri - an - tes pen -  
well! — of your glo - ry no ray — Ev - er - more shall be mine, ye for ev - er have

*f* *p*

sé - es! ——— Pour - tant ——— Dieu ——— sem -  
per - ish'd! ——— Yet God ——— seem'd ——— a

*cresc.* *espress.* *mf*

blait le bé - nir, ——— Cet a - mour ——— qui fai - sait ma  
smile to be - stow ——— On a love ——— on - ly death can

*mf* *f* *p*



vi - e! L'i-vres- - se d'un ins - tant  
 ban - ish: The rap - - ture of an hour

*p*

m'est à ja-mais ra-vi - e, Et mon cœur est na -  
 neër to re-tur-n did van - ish, And my heart-strings are

*duh*

vré d'un a - mer sou-ve - nir. L'ave - nir s'annon - çait  
 wrung by a mem - 'ry of woe. All our fu-ture seem'd bright

*dolce*

*cresc.*  
 comme un au - be se - rei - ne, Et mainte - nant l'orgueil, la co -  
 as the dawn's ra - di - a - tion; Now o - ver-weening pride, bit - ter

lère e la hai - ne Nous ont pour toujours désu - nis!  
 ha-tred and pas - sion Have torn - us a - sun - der for aye!

*espress.*

*f p*

*dolce espress.*

O beaux rê - ves é - vanou - is! — Es - péran - ces tant cares - sé - es!  
 Fai - ry vi - sions melted a - way! — All ye hopes so tender - ly cher - ish'd!

*pp*

Vous ne re - vien - drez plus, ô ri - antes pen - sé - es!  
 Thoughts once so full of charm, ye for ev - er have per - ish'd!

*1 2 3 1 2 3*

*cresc.*

O beaux rê - ves é - vanou - is! — Es - péran - ces tant ca - res - sé - es! A -  
 Fai - ry vi - sions melted a - way! — All ye hopes so tender - ly cherish'd! Fare -

*m. s.*

*cresc.*

*f* *z*

dieu! — sous mes yeux é-blou - is — Vous ne re-viendrez plus, ô ri-an-tes pen -  
well! — of your glo - ry no ray — Ev-er-more shall be mine, ye for ev-er have

*fz* *p*

*p* *mf* *z*

sé - es! A - dieu! A - dieu!  
per-ish'd! Fare-well! Fare-well!

*p*

*p*

Vous ne re-viendrez plus, vous ne re-viendrez plus, ô ri-an-tes pen-  
Ye will nev-er re - turn, ye will nev-er re - turn, ye for ev-er have

*pp* *pp*

*pp*

sé - - - es! —  
per- - - ish'd! —

# La Fée aux Roses.

(1849.)

"En dormant, c'est à moi."

English version by  
Dr. Th. Baker.

Romance.

JACQUES F. HALEVY.  
(1799-1862.)

Allegretto cantabile.

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked 'Allegretto cantabile' and 'pp'. The piano part features arpeggiated chords and flowing sixteenth-note passages. The vocal part enters with a melody in 6/8 time, marked 'dolce'. The lyrics are in French and English. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various markings such as 'pp', 'ppp', and 'Rd.' (likely 'Ritardando'). There are also asterisks (\*) indicating specific points in the music.

*pp*

*Rd.*

*dolce*

En dor - mant, — en dor - mant, — C'est à moi, dé - li - ce su -  
When he dreams, — when he dreams, — It is I, O heav'nly e -

*ppp*

*Rd.*

prê - me, C'est à moi, — c'est à moi qu'il s'en va — rê - vant, qu'il s'en va — rê -  
mo - tion! It is I, — it is I who be - side him seems, who be - side him

*Rd.*

vant, — Oui, c'est moi — qu'il ap - pel - le, qu'il ap - pel - le et qu'il  
seems, 'Tis on me — that he calls, — me that he calls — in de -



*a piacere* *a tempo*

ai - - - me — En dor - mant, — en dor - mant, — en dor - mant, en — dor -  
vo - - - tion, When he dreams, when he dreams, when he dreams when — he

*col canto* *ppp*

*Red.* \*

mant. —  
dreams. —

*sempre legato*

*Red.*

*dolce*

En dor - mant, — en dor - mant, — Qu'il en - ten - de mon vœu su -  
When he dreams, when he dreams — May he hear my fond sal - u -

*ppp*

\* *Red.* \*

prê - me, Qu'il me soit — fi - - de - le, qu'il me soit fi -  
ta - tion, That his heart — on — wak - ing, his heart — on

*Red.* \*

dè - le, fi - dè - leen veil - lant, Qu'il le soit en -  
wak - ing, on wak - ing re - deems Ev - ry faith - ful

*a piacere*

co - re, qu'il le soit en - cor mê - me En dor -  
vow's, ev - er - y vow's ded - i - ca - tion When he

mant, en dor - mant, ah! en dor -  
dreams, when he dreams, ah! when he

*ppp*  
*Red.*

mant, dreams.

*sempre dolce*  
*Red.*

*dolce*

En dor - mant, en dor - mant, Dans ses  
When he dreams, when he dreams, In his

*pp*  
*Red.*

bras voi - là qu'il m'en - la - ce, Il me dit, il me  
arms he fond - ly en - folds me, And he tells, and he

*Red.* *Red.* \*

dit qu'il se - ra con - stant, qu'il se - ra con - stant,  
tells how his heart o'er - teems, how his heart o'er - teems;

Et je crois mê-me qu'il m'em-  
Nor e-ven kiss-es he with-

*pp* *Red.* *Red.* *Red.* \*

bras - se En dor - mant, en dor - mant,  
holds me When he dreams, when he dreams,

*pp a tempo* *pp*

en dor - mant.  
when he dreams.

*pp* *crese.* *Red.* \*

# La Fiancée d'Abydos.

(1865.)

«Ô nuit, qui me couvre.»

English version by  
Dr. Th. Baker.

Cantilena.

ADRIEN BARTHE.  
(1828-1888.)

Andante largo.

*f* *p*

*dolceiss.*

Ô nuit, ô nuit, qui me  
O Night, O Night, who in

*pp*

cou - vre de voi - les, O tremblan -  
gloom dost en - fold me, O ye stars

*pp*

*rit.*

te clar - té De ces ray - ons d'ar - gent qu'on nomme des é -  
with your sil - ver - y glim - mer and glow From on high that be -

*col canto*



*a tempo* *agitato*

toi - les! Ve - nez ren - dre le cal - me  
hold me: Give a - gain calm re - pose

*a tempo* *p poco* *agitato* *e* *cresc.*

a mon cœur a - gi - té! Ô nuit!  
to my heart full of woe! O Night!

*pp* *rit.* *rall.* *Re.* \*

ô nuit! don - ne le calme à mon cœur a - gi - té! Ô bel - le  
O Night! Give thou repose to my heart full of woe! O love - ly

*pp* *rit.* *p* *rall.* *ten.* \*

nuit! ô bel - le nuit!  
Night! O love - ly Night!

*Agitato.*

*molto agitato*

Quelle est donc la voix in - con - nu - e  
What is the voice so strangely re - sound - ing,

*mf*

Qui s'é-veille et chante — en mon cœur?  
That a-wakes and sings — in my heart?

Je — me sens — in — qui — ète, — é — mu — e, C'est  
I — am stirr'd — by un — known — e — mo — tion, That

*mf* *Agitato.*

comme un rê — ve de bon — heur, — Je me  
like a dream doth joy im — part, — I am

sens — in — qui — ète, é — mu — e, C'est comme un rê — ve de bon —  
stirr'd — by un — known e — mo — tion, That like a dream doth joy im —

*p* *mf* *p*

*rall.* *rall.* Tempo I. *pp*

heur, — C'est comme un rê - ve de bon - heur! Ô  
 part, — that like a dream doth joy — im - part! 0

*f* *rall.* *pp* *rall.* *pp*

nuit, — ô nuit, — qui me cou - vre de  
 Night, — 0 Night, — who in gloom — dost en -

voi - les, — O tremblan - te clar-té De ces ray-ons d'ar -  
 fold me, — 0 ye stars with your sil-ver-y glim-mer and

*p* *col canto*

*rall.* *agitato un poco*

gent — qu'on nomme des é - toi - les, Ve-nez ren - dre le  
 glow — From on high that be - hold me: Give a - gain — calm re -

*rall.* *p* *poco* *agitato*



cal - - me à mon cœur a - gi - té! *f* Ô — nuit!  
 pose — to my heart full of woe! 0 — Night,

*cresc.* *pp* *rit.* *rall.* *a tempo* *pp* *poco rit.*

ô — nuit! don - ne le calme à — mon cœur, rends le  
 0 — Night, Give thou re - pose — to — my heart, give re -

*pp* *rit.* *rall.* *a tempo* *pp* *poco rit.*

*tranquillo e legato*

calme — à — mon cœur! rends le *tranquillo* à — mon  
 pose — to — my heart, — give - re - pose — to — my —

*tranquillo* *rall.*

cœur! Ô bel - le nuit! — ô bel - le nuit! ah! —  
 heart! O love - ly Night! — O love - ly Night! . Ah! —

*a tempo* *p* *rall.* *pp* *f*

*a tempo* *rall.* *pp* *f*



## Fidelio.

(1805.)

„Abscheulicher! wo eilst du hin?“

Recitative and Aria.

LUDWIG van BEETHOVEN.

(1770-1827.)

Allegro agitato.

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro agitato*. It features a driving eighth-note pattern in the right hand and a more active bass line in the left hand.

Recit.

*f molto agitato*

Recitative and first part of the aria. The vocal line is marked *f molto agitato*. The piano accompaniment is marked *f*. The lyrics are: "Ab-scheu - li - cher! wo eilst du hin? Thou mon-strous fiend, with - er dost haste,"

Second part of the aria. The vocal line continues with the lyrics: "was hast du vor? was hast du vor im wildem Grim-me? what thy in-tent? Where will thy cru-el fu-ry guide thee?" The piano accompaniment is marked *f*. A small musical notation for "Grim-me? guide thee?" is shown above the vocal line.

Poco adagio.

Poco adagio section. The vocal line is marked *p* (piano). The piano accompaniment is marked *ff* (fortissimo) and *f*. The lyrics are: "Des Mit-leids Ruf, Soft pi - ty's voice".

Più mosso. *veemente*  
*heftig*

der Mensch-heit Stim-me rührt nicht mehr dei-nen Ti-ger-  
is dumb be-side thee, But ti-ger-like thou blood dost

Allegro, a tempo.

sinn. Doch toben auch wie Meeres-  
crave. But tho' by ra-ging tempest

Recit.

Adagio.

wo-gen dir in der See-le Zorn und Wuth,  
driv-en, Death, and in-hu-man hate, thy goal,

*p espress.*

so leuchtet mir ein Far-ben-bo-gen, der hell auf dunkeln Wol-ken  
To me a rain-bow spans the heav-en, Il-lumes my sky and lights my

*Poco sostenuto, a tempo.**p tranquillo*

ruht, soul. der blickt so still, so fried - lich  
It soft - ly beams on me de -

*p* *sempre più p*

*sempre più p*  
nie - der, der spiegelt al - te Zei - ten wie - der, und  
ject - ed, On it are mem - 'rissweet re - flect - ed, And

*Adagio.*

neu be - sänf - tigt wallt mein Blut.  
hope re - new'd in - spires my soul.

*p* *cresc.*

*p cantabile*

*con molta espressione*

*p*  
Komm, Hoff - nung, lass den letzten Stern, - den letz - ten  
Oh - Hope, thou wilt not let the star, - the star of

*cresc.* *pp*



Stern der Mü - ßen nicht er - blei - chen,  
 sor - r'wing love be dimm'd for ev - er! o Oh

*cresc.* *sf* *p*

komm, er - hell, er - hell' mein Ziel, sei's noch so fern, so  
 come, sweet Hope, shew me the goal, How - ev - er

*mf* *p*

fern, die Lie - be, sie wird's er - rei - chen, ja, ja, sie wird's er -  
 far, For - sake it will I nev - er, for - sake it will I

*cresc.* *sf*

rei -  
 nev -

*tranquillo*

chen, sie wird's er - rei -  
 er, for - sake it I will nev -

*cresc.* *p*



*dolce*

chen. Komm, o — komm, komm, o Hoff — nung!  
er. Come, oh — come, come, oh guide — me!

*dolce* *cresc.* *sf*

*p*

Lass den letz — ten  
Thoult not let — the

*pp*

Stern der Mü — den, der Mü — den nicht er —  
star of sor — row — ing love be dimm'd for

*cresc.* *f* *f*

blei — chen! Er — hell' — ihr Ziel, — sei's noch so fern, sei's noch so  
ev — er, Oh, shew the goal, — how — ev — er far, how — ev — er

*sf* *cresc.* *f* *f*

*dolce*

fern, die Lie — be, die Lie — be wird's er — rei — chen, die  
far, for — sake it, for — sake — it will I nev — er, for —

*sf* *sf*

*cresc.*

Lie - be, die Lie - be wird's er -  
sake - it, for-sake it will I

*fp* *fp*

*Allegro con brio.*

rei - chen.  
nev - er.

*f* *sf*

*p agitato*

Ich folg' dem in - nern  
A heav'n - ly voice doth

*f* *p*

*molto cresc.*

Tri - be, ich wan - ke nicht, mich stärkt die  
guide me. I shall not fail, Love will pre -

*cresc.*

*ff*

Pflicht der treu - en Gat - ten -  
vail, Thou hope hast ne'er - de -

*ff* *p* *ff*

*mf*

lie - be, ich wan - ke nicht,  
nied me, I shall not fail,

*p* *fp* *fp* *fp*

*cresc.* *f*

nein, ich wan - ke nicht, mich stärkt die Pflicht der  
no, I shall not fail, Love will pre - vail, Thou

*cresc.* *f*

*dolce ed espress.*

tren - en - Gat - ten - lie - be. O  
hope hast ne'er de - nied me. Oh

*f p dolce*

du, für den ich al - les trug, könnt'  
thou, for whom I all can bear, could

*drin - gen, chain thee.* *f*

ich zur Stel - le drin - gen, wo Bos - heit dich in Fes - seln  
I from bonds un - chain thee, Where hate in - hu - man laid the

*f* *f* *ff*



*Più lento.**p dolce*

schlug, und sü - ssen Trost dir brin -  
snare, Or in thy grief sus - tain

*p* *pp* *colla voce*

*Tempo I.**con anima*

gen! O du, für den ich -  
thee! Oh thou, for whom I -

al - les trug, könnt' ich zur Stel - le  
all can bear, Could I from bonds un -

*f stentato*

drin - gen, wo Bos - heit dich in Fes - seln  
chain thee, Where hate in hu - man laid the

*ff*

schlug, könnt' ich zur Stel - le drin - gen!  
snare, Could I from bonds un - chain thee!

*p* *cresc* *f* *f*



*p*  
Ich  
A

*agitato* *molto cresc.*  
folg' dem in - nern Trie - be, ich wan - ke nicht, mich stärkt die  
heav'n - ly voice doth guide me, I shall not fail, Love will pre -

*p* *cresc.*

*ff.*  
Pflicht der treu - en Gat -  
vail, Thou hope hast ne'er

*ff* *p*

lie - be, me, lie - be, me,  
- ten - lie - be, ich folg' dem in - nern  
de - nied me, A heav'n - ly voice doth

*ff* *p* *fp* *fp*

*cresc.*

Tri - be, ich wan - ke nicht, nein,  
guide me, I shall not fail, no,

*fp* *fp cresc.*

*f* *sempre cresc.*

nein, ich wan - ke nicht, mich stärkt die  
no, I shall not fail, Love will pre -

*fp* *f* *f* *f* *f* *cresc.*

*al Fine*

Pflicht der treu - en Gat -  
vail, Thou hope hast ne'er

*ad lib.*

lie - be, be.  
de - nied me.

*f*

*f*

## Der fliegende Holländer.

(1843.)

English version by

Natalia Macfurren.

„Traßt ihr das Schiff?“

Ballad.

RICHARD WAGNER.

(1813-1883.)

Allegro non troppo. (♩ = 63.)

The musical score is arranged in four systems. The first system shows the piano introduction with a tremolo in the right hand and a marcato bass line. The second system continues the piano accompaniment. The third system introduces the vocal melody with lyrics 'Jo - Yo -'. The fourth system continues the vocal melody with repeated lyrics.

*trem.*

*f ben marcato*

*ff*

*dim. e rit.*

*p*

*f*

Jo -  
Yo -

ho - hoe! Jo - ho - ho - hoe! Ho - ho - hoe! Jo - - hoe!  
ho - hoe! Yo - ho - ho - hoe! Yo - ho - hoe! Yo - - hoe!

*f*

Traft ihr das Schiff im Mee-re an, blut-roth die Se - gel,  
A ship the rest - less o - cean sweeps; Bloodred her sails, and

*mf* *p* *pp* *mf* *p*

schwarz der Mast? Auf ho - hem Bord der blei - che Mann, des  
black - her masts; Her pal - lid cap - tain nev - er sleeps, But

*mf* *p* *mf*

Schif - fes Herr, wacht oh - ne Rast. Hui! \_\_\_\_\_  
watch - ful glance - es round him casts. Hui! \_\_\_\_\_

*p* *ff* *trem.* *fp*

— Wie sanst der Wind! Jo-ho-he! \_\_\_\_\_ Jo-ho-he!  
— The wind is shrill! Yo-ho-hey! \_\_\_\_\_ Yo-ho-hey!

*p* *ff*



Hui! \_\_\_\_\_ Wie pfeift's im Tau! Jo-ho-he! \_\_\_\_\_  
 Hui! \_\_\_\_\_ The wind is shrill! Yo-ho-hey! \_\_\_\_\_

*fp* *f* *p*

— Jo-ho-he! Hui! Wie ein Pfeil fliegt er hin, oh-ne  
 — Yo-ho-hey! Hui! Like an arrow he flies, with-out

*ff* *mf*

Ziel, oh-ne Rast, oh-ne Ruh! \_\_\_\_\_  
 aim, without rest, without end! \_\_\_\_\_

*f* *dim.* *rit.* *p*

Più lento. (♩ = 100.)

*p*  
 Doch kann dem blei-chen Man-ne Er-lö-sung ein-stens noch wer-den,  
 Yet this the pal-lid man from his life-long curse may de-liv-er,

*p* *pp* *pp*

fänd' er ein Weib, das bis in den Tod ge-treu ihm auf  
Find he a maid - en, faith - ful and true, to love him for

*p*

*dolce ed espress.*

Er - den. Ach! wann wirst du, blei - cher  
ev - er. Ah! might - est thou, pal - lid

*p* *pp trem.*

See - - - mann, sie fin - den?  
sea - - - man, but find her!

*pp*

Be - tet zum Him-mel, dass bald ein Weib Treu - e ihm  
Pray ye, that heav'n may soon In his need grant him this

*pp* *p*

Tempo I.

halt'!  
boon.

Bei  
A -

*p marcato cresc.* *f dim.* *p* *mf*

*mf*

bö - sem Wind und Stur - mes - wuth um - se - geln wollt' er  
gainst a tem - pest's ut - most wrath, A - round the Cape he

*p* *pp* *mf* *p*

einst\_ ein Cap; er flucht' und schwur mit tol - lem Muth: „In  
once\_ would sail; He curs'd and swore a fool - ish oath: „Be-

*mf* *mf* *mf* *p* *mf*

E - wig - keit lass' ich\_ nicht ab! „ Hui! \_\_\_\_\_  
fall what may, I will\_ pre - vail! „ trem. Hui! \_\_\_\_\_

*p* *fp* *ff*

3 2 1 2 1 4



Und Sa - tan hört's, Jo-ho-he! Jo-ho-he!  
And Sa - tan heard! Yo-ho-hey! Yo-ho-hey!

*p* *ff*

Hui! Nahm ihu beim Wort! Jo-ho-he!  
Hui! He mark'd his word! Yo-ho-hey!

*fp* *f* *p*

Jo-ho-he! Hui! Und ver-dammt zieht er nun durch das  
Yo-ho-hey! Hui! And con-demn'd him to sail on the

*ff* *mf*

Meer oh-ne Rast, oh-ne Ruh!  
sea without aim, without end!

*dim.* *rit.* *p*



*p*

Doch, dass der ar - me Mann noch Er - lö - sung fän - de auf Er - den,  
 Yet this the wretch - ed man from his life - long curse may de - liv - er,

*p* *pp* *pp*

zeigt Got - tes En - gel ihm, wie sein Heil ihm einst kön - ne wer - den:  
 Would but an an - gel shew him the way his bond - age to sev - er.

*p* *p*

*dolce ed espress.*

Ach! wann wirst du, blei - cher See - - - mann, sie  
 Ah! might - est thou, pal - lid sea - - - man, but

*pp* *trem.*

fin - den? Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm  
 find it! Pray ye, that heav'n may soon, In his need, grant him this

*pp* *pp* *p*

halt?  
boon.

*p marcato cresc.*

*f dim. p f*

Vor  
He

*risoluto*

An - ker al - le sie - ben Jahr' ein Weib zu frei'n geht  
goes on shore when seven years end; A wife he seeks, the

*p f p*

*p poco riten. più ritard. e p*

er - an's Land; er frei - te al - le sie - ben Jahr' noch nie ein treu - es  
land a - round; But where - so - e'er his steps he bend, For him no faith - ful

*p più poco riten. più ritard.*

*a tempo Allegro. f*

Weib er fand!  
wife is found.

Hui! \_\_\_\_\_  
Hui! \_\_\_\_\_

„Die An - ker  
Un - furl the

*trem. pp a tempo fp ff*

los! "Jo-ho-he! Jo-ho-he! Hui! \_\_\_\_\_  
sails!" Yo-ho-hey! Yo-ho-hey! Hui! \_\_\_\_\_

*f* *p* *ff* *fp*

— „Die Se - gel auf!“ Jo-ho-he! Jo-ho-he!  
— “The an - chor weigh!” Yo-ho-hey! Yo-ho-hey!

*f* *p* *ff*

*accel.*

Hui! „Fal-sche Lieb, fal-sche Treu! Auf, in See oh-ne Rast, oh-he  
Hui! “Faithless love, faith-less troth! To the sea, with-out aim, without

*f accel:*

Ruh!“  
end!”

*f* *dim.* *ritard. e dim.* *p*

*Ped.* \*



*pp*

Ach, wo weilt sie, die dir Got-tes En-gel einst könnte zei - gen?  
 Ah! where is she, to whose lov - ing heart the an - gel may guide - thee?

*pp dolce*

*pp*

Wo triffst du sie, die bis in den Tod dein blie - be treu - ei - gen?  
 Where lin - gers she, thine own un - to death, what - ev - er be - tide - thee?

*p*

*pp*

*dolce ed espress.*

Ach! möch - test du, blei - cher See - - - mann, sie  
 Ah! might - est thou, pal - lid sea - - - man, but

*pp trem.*

*un poco ritard.*

fin - den! Be - - - tet zum Him - mel, dass bald ein  
 find her! Pray ye, that heav'n may soon in his

*pp trem.*

*un poco ritard.*

Weib Treu - e ihm halt!  
 need grant him this boon!

*p marcato*

*f dim.*

*p*

*Red.*

\*



# La Forza del destino.

(1862.)

"Madre, pietosa Vergine.,

English version by  
Dr. Th. Baker.

Aria.

GIUSEPPE VERDI.  
(1813 - 1901.)

Allegro agitato, e presto. (♩ = 96)

The first system of the piano introduction consists of three measures. The treble clef staff features a melody of eighth and sixteenth notes, starting with a *mf* dynamic. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8.

The second system of the piano introduction consists of three measures. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. The key signature and time signature remain the same.

The third system of the piano introduction consists of three measures. The treble clef staff features a vocal melody with lyrics. The bass clef staff provides a harmonic accompaniment. The key signature and time signature remain the same.

Allegro. *f* Recit. *p*

Son giun-ta! gra-zie, o  
In safe-ty! Heav'n, I

Di - o! E - stre-mo a-sil que-stè per me! Son  
thank thee! This hid-ing-place is now my last! Here

*ff* *Red.* \*

## Allegro di prima.

giun-ta! lo tre-mo!  
safe-ty\_ I trem-ble!

*pp*

La mia or-ren-da  
My dread-ful fate al-

sto-ria è no-ta in quel al-ber-go e mio fra-tel nar-  
ready is known in yonder tav-ern: my broth-er 'twas who

Recit. *agitato* Allegro. (♩ = 138)

rol-la! Se sco-per-ta m'a-vesse! Cie-lo! Ei dis-se,  
told it! Had he known me with-in there\_ Heav-en! And Don Al-

*p*

*Red.*

na-vi-ga ver-sòc-ca-so don Al-va-ro! Nè mor-to  
va-ro, he said, is sail-ing toward A-me-ri-ca; from death he



*cresc.*

ead-de quella not-te in cui i - o, i - o, del san - gue  
fled on the night when I, I, all gor - y

*pp* *cresc.*

di mio pa-dre in - tri - sa, l'ho se - gui - to e il per -  
with my fa - ther's life - blood, sought to fol - low him, and

*ppp*

*a tempo*

de - i! Ed or mi la - seia, mi  
lost him! And now he leaves me, he

*p a tempo* *p*

la - seia, mi fug - ge! ah!  
leaves me, for - sakes me! Ah!

*p* *ff*

*morendo*

ohi - me! non reg-go a tan-t'am-ba - seia!  
ah me! I can-not bear this an - guish!

*dim.* *p* *pp* *col canto*



Allegro assai moderato. (♩ = 84)  
*come un lamento*

*pp*

*dolce*

Ma - dre, Ma - dre, pie - to - sa  
 Moth - er, Moth - er of mer - cy,

Ver - gi - ne, per - do - na al mio pec -  
 Maid - en blest, For - give me my trans -

ca - to, m'a - iu - ta quel-l'in -  
 gres - sion, Thy love dis-pel my

*poco cresc.*



gra - to dal co - re a can - cel -  
pas - sion For him, thun-grate - ful

*cresc.* *pp*

lar! In que - ste so - li -  
heart! A - lone within this

*p*

tu - di - ni e - spi - e - rò, e - spi - e - rò ler -  
sol - i - tude, Let me a - tone, let me a - tone my

*cresc.*

ro - re... Pie - tà di me, pie - tà, Si -  
er - ror; O Lord, to me thy grace im -

*più cresc.*

gnor, pie - tà di me, pie - tà, Si - gno - re! Deh!  
part, O Lord, be - hold my woe, my ter - ror! Ah!

*con passione*

non m'ab-ban - do - nar! Pie-tà, pie - tà di me, Si - gno - re; Deh!  
 nèer from me de - part, be-hold, O Lord, be-hold my ter - ror! Ah!

non m'ab-ban - do - nar! ah! pie - tà, pie - tà di me, Si -  
 nèer from me de - part! Ah! be - hold, O Lord, my woe, my

gnor!  
 terror!

Ah que' su - bli - mi can - ti - ci  
 Ah! what sub - lime re - sounding choir,

Organ.

del - l'or - ga - no i con - cen - ti, che co - me in - cen - so a -  
 With or - gan - peal as - cend - ing, Like in - cense waft - ed

seen - do - no a Dio sui fir - ma - men - ti, i - spi - ra - no, i -  
 heav - en - ward Be - fore the throne are blending! How they in - spire, how

spi - ra - no a que - st'al - ma      fe - de,      con - for - to e      cal -  
they in - spire e - mo - tion,      Faith, — hope,      and calm de - vo -

*poco più mosso*      *declamando*

ma!..      Al san - to a - si - lo accorra - si!..      E l'o - serò a que -  
tion!      Now swiftly to the ho - ly fane!      And dare I, at this

(Orch.) *poco più mosso*      *colla parte*

stò - ra?..      Al - cun po - tria sor - prender - mi!..      Oh  
moment?      Were some one to sur - prise me here!      O

mi - se - ra      Leo - no - ra!      Tre - mi?..      Il pi - o fra - te ac -  
dire - ful, end - less tor - ment!      Fear'st thou?      The pi - ous broth - er

co - glier - ti,      no, non      ri - cu - se - rà, no, no!      Non  
will re - ceive,      and sure - ly not      be - tray: No, no!      For -

*f*      *f*



*con più forza*

mi la-sciar, soc-cor-ri-mi, pie-tà, Si-gnor, pie-tà, non  
sake me not, O guard me still, O Thou, my on-ly stay! For-

*mf*

*con espansione*

mi la-sciar, pie-tà, pie-tà, Si-gnor, Si-gnor, pie-  
sake me not, O guard me still, O Thou, my on-ly

*cresc.*

*animando sempre più*

tà! Deh! non m'ab-ban-do-nar!  
stay! For-sake me not, O guard

*animando sempre più*

*p tranquillo*

Pie-tà di me, pie-tà, Si-gnor, pie-tà di me, pietà, Si-  
me still, O Thou, my on-ly stay! For-sake me not, O guard me

*pp*

gnor, pietà di me, pietà, Si-gnor!  
still, forsake me not, my on-ly stay!

*pp*



# La Forza del destino.

(1862.)

"Pace, pace, mio Dio.,"

Melodia.

English version by  
Dr. Th. Baker.

GIUSEPPE VERDI.  
(1813 - 1901.)

Allegro agitato. (♩ = 96)

Andante.

Pa - ce,  
Calm - me,

pa - ce, pa - ce, pa - ce, mio  
calm me, calm me, calm me, O

(♩ = 56) *p*

Di - o, pa - ce, mio Di - o!  
Fa-ther! Calm me, O Fa - ther!

*p*

*con dolore* *p*  
Cruda sven-  
Cru-el mis-

tu - ra Ma stringe, ahimè a lan-guir; Co - me il dì . pri - mo da tant' au - ni  
for - tune My woe - ful heart still tries: As — on the first day, all these years my

*f*

du - ra Profon - de il mio sof - frir. Pa - ce, pa -  
 por - tion Was on - ly tears and sighs. Calm me, calm

*f* *p*

*sf* *pp*

ce, pa - ce, mio Di - o, pa - ce, mio Di -  
 me, calm me, O Fa - ther, calm me, O Fa -

- o!  
 - ther!

*con enfasi*

L'a-mai, gli è ver!.. ma di bel-tà e va-  
 I lov'd him well! Such wondrous grace and

lo - re Co - tan - to Id - dio l'or - nò, Che l'a - mo an-  
 val - or Did Heav'n to him im - part, I love him

*p*

cor, nè to-glier-mi dal co - re L'im-ma - gin sua sa-prò. Fa-ta - li-  
 yet, nor can I bear to ban-ish His im - age from my heart. O bit - ter

tà! fa-ta-li-tà! fa-ta-li - tà! un de-lit - to Disgiun - ti n'ha quag-  
 fate! O bitter fate! O bitter fate! Still di-vides us On earth transgression

*con passione*  
 giù! Al - va - ro, io f'a - mo, e su nel cie - lo è  
 sore! Al - va - ro, I love thee! and yon in heav'n 'tis

scrit - to: Non ti ve-drò mai più! Oh  
 writ - ten: I ne'er shall see thee more! O

*un poco string.*



Di - o, Dio, fa ch'i - o muo - ja; ch'è la  
Heav - en, Heav'n, now let me per - ish! Peace my

*agitatissimo*  
cal - ma Può dar - mi mor - te sol. In-van la pa -  
spir - it will find a - lone in death; For'tis in vain

ce quisperò quest' al - - ma In pre - da a tan - to, a tan - to  
— I pray my an - - guish May cease on earth till fails my

duol, — in mezzo a tan - to, a tan - to duol.  
breath! — may cease on earth till fails my breath!

In-van la pa - - ce quest' al - - ma, in-van la  
For 'tis in vain I pray, 'tis all in

pa - - - - - ce que - - st' al - ma, in - van spe -  
vain I pray my an - guish, in vain I

*pp*

rò, la pa - ce quest' al - ma in - van spe - rò.  
pray my an - guish may cease on earth till fails my breath!

*col canto*

Mi - se - ro pa - ne... a prolungar-mi  
Food, how I loathe thee, that art but set be -

Allegro. (♩ = 144)

vie - ni la - scon - so - la - ta vi - ta... Ma chi  
fore me this wretch - ed life to lengthen! Who is

giun-ge? Chi pro-fa - na - re ar - di - sce il sa - cro  
com-ing? Who is't, that dares pro - fane these ho - ly

lo - co? Ma - le - di - zio - ne, ma - le - di -  
pre - cincts? Be he ac - curs - ed, be he ac -

zio - ne, ma - le - di - zio - ne, ma - le - di -  
 curs - ed, be he ac - curs - ed, be he ac -

*ff* zio -  
 curs -

*ff* ne!  
 ed!



## Der Freischütz.

(1821.)

„Und ob die Wolke.“

English version by  
Natalia Macfarren.

Cavatina.

CARL MARIA von WEBER.  
(1786-1826.)

Adagio.

*p dolce*

*p espress.*

Und ob die Wol - ke sie ver - hül - le, die  
And tho' a cloud o'er-spread yon heav - en, The

Son - ne bleibt am Him - mels - zelt: es wal - tet dort ein heil' - ger  
sun in splen - dor shines on high, — By chance a - lone we are not

Wil - le, nicht blin-dem Zu - fall dient die Welt.  
driv-en, A lov-ing Fa - ther e'er is nigh.

*p*

Das Au-ge, e - wig rein und klar, nimmt al - ler We - sen lie - bend  
His ten - der care is o - ver - all, — His lov - ing eye on us — will

*dolce*

wahr, daß — Au - ge, e - wig rein und klar, nimmt al -  
fall, His — ten - der care is o - ver all, His lov -

- - - ler We - sen lie - bend wahr,  
- - - ing eye — on us — will fall,

*pp*

das — Au - ge, e - wig rein und klar, nimmt Al - ler lie - bend  
His — ten - der care — is — o - ver all, His eye on us — will

wahr.  
fall.

Für  
I

*dolce*

mich wird auch der Va-ter sor-gen, dem kind-lich Herz und Sinn ver-  
know He will not let me sor-row, In whom my heart and faith con-

traut, und wär' dies auch mein letz-ter  
fide, And tho' I ne'er should see the

*mf*

Mor-gen, rief' mich sein Va-ter-wort als Braut.  
mor-row, In Him a-lone I will a-bide.

*mf*

*p molto espress.*

Sein Au-ge, e - wig rein und klar, nimmt mei-ner auch mit Lie - be  
His ten-der care is o - ver all, His lov-ing eye on us\_ will

wahr, sein Au - ge, e - wig rein und klar, nimmt mei -  
fall, His\_ ten - der care is o - ver all, His lov -

*f* *p*

- ner auch mit Lie - be wahr, sein Au-ge, e - wig rein und  
- ing eye\_ on us\_ will fall, His ten-der care is\_ o - ver

*pp* *p*

klar, nimmt mei-ner lie-bend wahr.  
all, His eye on us\_ will fall.

*f* *p*



# Il Guarany.

(1870.)

"C'era una volta un principe.,

Ballad.

A. CARLOS GOMES.

(1839-1896.)

English version by  
Dr. Th. Baker.

*Andante.* (♩ = 120)

*delicate*

*p*

*m. s.*

*f*

*dim.*

*p*



First system of musical notation. The treble staff features a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the first measure.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with chords and slurs. Dynamic markings include *cresc molto* (crescendo molto) and *ppp* (pianissimo).



Third system of musical notation. The treble staff shows a melodic line with slurs. The bass staff has a harmonic accompaniment. A dynamic marking of *espressivo* (expressive) is present in the third measure.



Fourth system of musical notation. The treble staff features a melodic line with slurs and a triplet of eighth notes. The bass staff has a harmonic accompaniment. A dynamic marking of *calmo ed un poco stentato* (calm and a little staccato) is present in the third measure.

*ten.*  
Oh, come è bel-lo il ciel! — par che na - tu - ra nel - l'ò - ra del si - len -  
How full of charm the sky! — 'Tis as if Na-ture, in this, the hour of si -

*pp secondando il canto*

*eguale*  
zio, ar - ca - na-men-te pe - ne-tri dentro l'al-ma, e fa - vel - li d'amor con mesta  
lence, could sound the deeps of the soul with secret power, and could whisper of love with tranquil

(gazing on the guitar)  
cal - ma! *Tempo I.* Ed al - lo - ra per -  
sad - ness! Tell me where-fore thy

*sempre dolce*

*Andante moderato. (♩ = 108)*  
*ben misurato*  
chè le tue can - zo - ni, per - chè le tue can -  
strains, once so re - sound - ing, thy strains once so re -

*espress.*

*poco a poco affrett.*

zo-ni, istrumen - to gen - til, più non com -  
sounding, oh my ten - der gui - tar, no long - er

*affrett.*

met - ti al - lau-re in na-mo - ra - - te? Or  
thrill on the tone - en-rav-ish'd breez - - es? A -

*risoluto*

*f*

*Allegro deciso.*

vi - a, risor-gi dal pol-ve-ro-so obbli-o, e fa che amo - re,  
wak-en! Betake thee from dust-y, sad ob-liv-ion! Let Na - ture, love, and

*f*

*rall.**Lento.**portando**Andante moderato.*

la na - tu - ra e Dio ti - spi - ri - no un la - men - to, Che ge -  
God him - self in - spire thee in a lay - - - to languish, Fond - ly

*p*



*agitato a poco a poco cresc.*

men-do, ris-pon-da al mio tor-men-to! fa che a-mo-re, la na-tu-ra e  
sigh-ing an an-swer to my an-guish! Now may Na-ture, love and God him-

*agitato a poco a poco cresc.*

*cresc. molto e affrett.*

Di-o, e Dio tì-spi-ri-no un la-men-to, ah! ah!  
self-inspire thee in a lay-to languish, ah! ah!

*cresc. molto e affrett.*

**ff** *Lento calando* *con portamento*

Che ge-men-do, ri-spond'al mio tor-men-to!  
Fond-ly sigh-ing an an-swer to my an-guish!

**ff** *Lento calando* **pp**

**Allegro deciso.**

(taking the guitar.)

**f** *rapido*

*con moto leggerissimo*

Allegro brillante. (♩=176)

(♩=160)

*ingenuamente*

Cera una vol-ta un prin-ci-pe  
Once on a time there was a prince,

me-sto, pen-so - soe bel - lo, Che-ra d'ognu-no il pal - pi - to,  
Pensive and sad and charm - ful, He was the cas-tle's pride and flow'r,

*declamato**un poco rit*

la glori-a del ca-stel - lo. Ma non vo-le-va a-mar! no! non vo-le - va a -  
Guarded by hearts a - larm - ful. But naught he cared for love! no! naught he cared for

*a tempo*

mar!  
love!

*delicate*

*p*

*pp delicato*

*Tempo I.* *rall.*

For-te, le-al, sen-si-bi-le,  
Loy-al and strong and ten-der he,

*dim.* *pp* *p* *col canto*

*portando*

pa-rea qual fi-do a-man-te;  
Form'd for a faith-ful lov-er,

a-vea negli oc-chi il fa-sci-no...  
And in his eye there liv'd a spell:

*Lo stesso movimento.* *con slancio*

pur non vo-le-va a-mar!  
But naught he cared for love!

no! non vo-le-va a-mar! ah!  
no! naught he cared for love! ah!

*dolce*



non — vo — le — va a — mar!  
naught he cared for love!

Ma un dì... ma un  
But: One day — But: One

*rall.*  
*con moto*  
*rall.*

Cantabile con moto. (♩=152)  
*espressivo*

di fanciul — la po — ve — ra a lui pas — sò dap — pres — so, Ri —  
day a poor young maid went by, A poor young maid went by — him: He

*leggierissimo*

ma — se mu — to, e — sta — ti — co, e più non fu lo stesso... E — gli dovet — te a —  
gaz'd on her in rap — ture mute, No long — er love an — noy'd him: For he had fall'n in

*p*

mar!  
love!

e — gli do — vet — te a — mar! a — mar!  
For he had fall'n in love! in love!

*pichettate*  
*p*



E-gli do-vet-te a-mar! a-mar! ah sì, ah sì, ah sì!  
For he had fall'n in love! in love! Ah yes! ah yes! ah yes!

*p cresc.*

*rit. meno mosso*

do - vet - - - te a - mar! do - vet -  
he'd fall - - - en in love! he'd fall -

*coll' 8*

te, do - vet - te a-mar! e-gli do-vet-te a-mar! sì! sì!  
en, he'd fall'n in love! For he had fall'n in love! Yes! yes!

*p*

*cresc. affrett.*

ah! ah! ah! ah!  
ah! ah! ah! ah!

*rapido rall.*

*cresc. affrett. ff*

## Andante espressivo. (♩=126)

In-van tentiam re-si-ste-re al pal-pi-to di-vi-no,  
 Ev-er in vain would we re-sist Pow-er of love su-per-nal,

*p*

Chesull'e-ter-ne pa-gi-ne è scritto nel de-sti-no.  
 For it is writ-tenclear up-on Destin-y's page e-ter-nal:

*cresc.* *portando*

Più mosso (♩=160)  
*graziosamente* *scherzando*

Tut-ti dobbia-mo amar!  
 All have to fall in love!

tut-ti dobbia-mo amar! ah! ah!  
 All have to fall in love! ah! ah!

tut-ti dobbia-mo amar!  
 All have to fall in love!

tut-ti dobbia-mo amar! ah! ah!  
 All have to fall in love! ah! ah!

*poco rit.*

ah! ah! ah! ah! ah! ah! ah! ah! tut-ti dobbia-mo amar! dobbia-mo amar! —  
 ah! ah! ah! ah! ah! ah! ah! ah! All have to fall in love! all fall in love! —

8

*rit. col canto*

*ritenuto*

*Più animato assai. (♩ = 192)*

Tut-ti dob-bia-mo amar! tut - ti dob-  
 All have to fall in love! all have to

*staccate*

*larga la frase*

bia-mo amar! tut - ti dob - bia-mo amar! ah! —  
 fall in love! all have to fall in love! ah! —

*ff*

*larga la frase*

*ff*

*molto affrettato*

tut - ti — dob - bia - mo, tut-ti dob - bia-mo, dobbia-mo amar! tut-ti dobbia-mo a-  
 All — have to fall in love, all have to fall — in love, have to fall — in

*molto affrettato*



*pp*

mar!  
love!

a - - - mar!  
all! \_\_\_\_\_

*senza rigor di tempo*

tut-ti dobbia-mo amar!      tut-ti dobbia-mo amar!      dobbia-mo a-mar!  
All have to fall in love!      All have to fall in love!      have to fall in love!

*legg.**pichettate un poco ritard.*
*Re.**Allegro agitato. (♩ = 160)**un poco rit.*

sì.      dob-bia - mo      a - mar!      dob-bia - mo      a -  
Yes,      have to fall      in love!      have to fall      in

*p*



♩ *legg.*

mar!  
love!

*ritard.* *ritard.* **Maestoso.**  
ah! ah! a - fall in mar! love!

(She lays down the guitar.)

*dim.* *pp*

*a piacere*

Ma di ri - po - so ho d'uopo;  
But I have need of slumber;

e tu ne' so - gni miei rie-di-o Pe-  
And in my dreams re-turn hith-er, O

*Andante moderato assai.*

ry! lan-ge-lo mi-o tu sei.  
Pe - ry! My good an-gel art thou!

*ppp leggierissimo*

Tut - ti dobbia-mo a-mar!  
All have to fall in love!

tut - ti dobbia-mo a-mar! ah! sì, dob -  
All have to fall in love! ah yes! We

*f* *ten.* *affrett.* *animato*

bia - mo, — dob - bia — mo, dob-bia-mo amar! tut-ti dobbia-mo a-  
all — have — to fall — in love, to fall — in love, all have to fall in

*8*

*affrett.*

*Red.*

mar! ah! sì! ah! sì! tut-ti dob-  
love! ah yes! ah yes! All have to

*8*

*p* *tr* *tr*

bia - mo, dob - bia - mo a-mar! a - mar! a -  
fall, have to fall in love! All fall in

*8* *8* *8* *8*

*tr* *tr*

mar! love!

*pp* *perdendosi*

# Hérodiade.

(1881)

"Il est doux, il est bon."

English version by  
Arthur H. Vivian.

JULES MASSENET.  
(Born 1842)

*Andantino cantabile.* *espressivo*

Ce - lui dont la pa -  
He by whose mighty

*rall. dim.*

*f*

*f più mosso*

role ef - fa - ce tou - tes pei - nes, Le Prophète est i - ci!  
word is banish'd ev - ry sad - ness, The Great Pro - phet is nigh!

*più mosso* *mf*

*p* *Andante cantabile. (♩ = 63)* *a tempo*

C'est vers lui que je vais! — Il est doux,  
'Tis to him that I fly! — He is kind,

*poco rall.* *a tempo*

*p* *f* *p*



*dolce* *p*

il est bon, — sa pa - role est se - rei - ne: Il par - le —  
 he is good, — his words fill all with glad - ness: Hespeak-eth —

*pp dolce*

*p dolce*

tout se tait; — Plus lé - ger sur la plai - ne L'air at - ten - tif  
 all is still'd; — Gent-ly borne o'er the plain, — Si - lent the winds

*pp*

*fa tempo*

passans bruit; Il par - - le! Ah! quand reviendra-t-il?  
 list to his strain; He speak - - - eth! Ah! when will he re - turn?

*f espressivo colla voce*

*pp* *dolciss.* *poco rall. dim.* *a tempo* *f*

*p* *più f*

quand pourrai-je l'entendre? Je souffrais, — j'é-tais seul et mon cœur s'est cal - mé  
 When, O when shall I hear him? I was suff - rings, sad and lone, and my heart found sweet peace

*p* *espress.*

En é - cou - tant sa voix mé - lo - dieuse et ten - dre, Mon cœur s'est cal -  
 In list'ning to his voice so full, so soft, so ten - der, My heart found sweet

*mf* *mf* *dim.*

mé! ————— Prophète bien ai-mé, puis-je vi - vre sans toi? ———  
 peace! ————— O Pro - phet lov'd o'er all! can I live with - out thee? ———

*f*

Prophète bien ai-mé, puis-je vi - vre, vi - vre sans toi?  
 O Prophet lov'd o'er all! can I live, — live with - out thee?

*ff* *rall. a tempo, (poco più mosso)*

C'est là! ————— dans ce dé - sert ————— où la foule é - ton -  
 'Twas there! ————— in yon wild waste ————— where the throng in a -

*mf*

*poco a poco appassionato*

née A - vai sui - vi ses pas, Qu'il m'ac-cueil-  
 maze Had fol - low'd him for days, He re - ceiv'd

*poco a poco appassionato*

lit un jour, en-fant a - ban - donné - e,  
 me one morn, a child by all for-sak - en,

*f*

*f e molto*

*espress.* *f* *poco rall.* *Tempo I.*

Et qu'il mouvrit ses bras! Il est doux, — it est bon, —  
 And ope'd to me his arms! He is kind, — he is good, —

*rall.* *p* *dolce*

*espressivo colla voce*

*dolce*

Sa pa - role est se - rei - ne, Il par-le — tout se tait;  
 His words fill all with glad - ness, He speaketh — all is still'd;

*pp*



*dolce*

Plus lé - ger\_ sur la plai - ne L'air at - ten-tif pas-se sans bruit;  
Gently borne o'er the plain\_ Si - lent the winds list to his strain;

*dolce* *pp*

Il par - - - le! Ah! quand reviendra-t-il?  
He speak - - - eth! Ah! when will he re - turn?

*pia f a tempo*  
*f espressivo colla voce*  
*pp* *dolceiss.* *dim. poco rall.* *dim.*

Quand pourrai-je l'en - ten - dre? Je souffrais, - jé - tais seul et mon cœur se cal - mé  
When, O when shall I hear him? I was suff - rings, sad and lone, and my heart found sweet peace

*p* *f* *espress.*

En e - cou - tant sa voix\_ mé - lo - diense et ten - dre, Mon cœur se cal - der,  
In list - ning to his voice\_ so full, so soft, so ten - der, My heart found sweet

*dim.* *mf* *mf* *dim.*



*f*

mé! Pro-phè - te bien ai - mé, puis - je vi - vre sans toi?  
 peace! O Pro-phet lov'd o'er all, can I live with-out thee?

*rall. a tempo, più ap -*

Pro-phè - te bien ai - mé, puis - je vi - vre, vi - vre sans toi?  
 O Pro-phet lov'd o'er all, can I live, live with-out thee?

*col canto*

*ff* *f* *p* *ff*

*passionato*

Ah! quand re-viendra-t-il? quand pourrai - je l'en - ten - dre?  
 Ah! when will he re-turn? When, O when shall I then hear him?

*ff*

*rall. ff a tempo, animato*

Pro-phè - te bien ai - mé, puis - je vi - vre sans toi?  
 O Pro-phet lov'd o'er all, can I live with-out thee?

*rall. ff a tempo, animato*

## Les Huguenots.

(1863.)

"Nobles Seigneurs.

Cavatina.

GIACOMO MEYERBEER.

(1791-1864.)

*Andantino.*

*leggiere p*

*Maestoso.*

No-bles sei - gneurs, sa -  
My no - ble Knights, I

lut! no-bles sei - gneurs, sa - lut! sei -  
hail you, My no - ble Knights, I hail you, I

*Cadenza*

gneurs, salut!  
hail you!

Andantino.

*Cantabile con grazia*

U - ne da - me noble et sa - ge, —  
Pure and no - ble is the la - dy fair, —

*p*

Dont les Rois seraient ja - lous, — M'achar-gé de ce mes-  
Whom a King with pride might woo, — She confides this let - ter

*cresc p*

sa - ge, — Chevaliers, chevaliers, pour l'un de vous;  
to — my care, — No-ble Sirs, no-ble Sirs, for one of you!

*f*

*dolce*

Sans qu'on la nom - me, Honneur — i - ci Au gen - til -  
I dare not name him, but may — he prove For ev - er

*dolce p*

hom - me Qu'elle a — choi - si, Qu'elle a — choi - si!  
wor - thy of so — much love, of so — much love!

*cresc. e stacc.* *dim. e legato* *cresc. e stacc.* *dim. e legato*  
Vous pouvez croire Que nul seigneur N'eût tant de gloi-re Ni de bon - heur,  
You may be-lieve me, that gal - lant knight Nev-er was so grac'd by la - dy — bright,

N'eût — tant de gloi - - re, tant de gloi - - re, de bon -  
Nev - - er, nev - er was — so grac'd by la - dy —

heur, non, non, non, non, non, non, non, non, non, non, — ja -  
bright, no, no, no, no, no, no, no, no, no, no, — no, — no, — no,



mais! non, non, non, non, non, non, non, non, non, non, — non, — ja -  
no! no, no, no, no, no, no, no, no, no, no, — no, — no,

*p.*

*rall. poco a poco* *lunga*

mais!  
no!

*a tempo*

Ne craignez mensonge ou piè - ge, — Che - va - liers, dans mes dis -  
Fear me not for what I tell — you, — No - ble Sirs, the truth — will

*p.*

cours! — Or — sa - lut! — que Dieu — pro -  
prove, — Now — a - dieu, — and Heav'n — de -

*f* *cresc.* *f*

tè - ge, que Dieu pro - tè - ge  
fend you, and heav'n de - fend you

*p*

Vos combats, vos amours, vos a-mours! Or sa-lut, che-valiers, Dieu pro-  
Both in war, and in love, and in love, Now a-dieu, No-ble sirs, Heav'n de-

*pp* *cresc.*

*cresc.*

tè - ge vos com-  
fend you in your

*f* *col canto.*

bats!  
love!

*p*

# Jeanne d'Arc.

(1881)

## «Adieu, forêts.» Recitative and Aria.

English version by  
Dr. Th. Baker.

PETER ILJITSCH TSCHAIKOWSKY.  
(1840-1893.)

*Andante non troppo.*

*f*

Oui, Dieu le  
So will the

Celli.  
Bassi. *f*

Clar.  
Cor. *f*

Fag.  
Trbne. *pesante*

veut!  
Lord!

Fl. & Ob.

*ff*

Oui, Dieu le veut!  
So will the Lord!

*p*

Je dois sui-vre ton  
I must, I must o -

*f*

*p*

or-dre, o-bé-ir à ton ap-pel, sain-te Vier-ge!  
bey Him, and o-bey thy call as well, Ho-ly Vir-gin!

*cresc. un poco*

*più mosso*

## Allegro moderato.

Pourquoi, mon cœur, pour-quoi bats-tu si fort? Pour-quoi — fré-  
 But whence this fear I feel within my heart? Why fails — my

Fl. *f* *mf*

(as lost in profound musing.)

mir? L'ef-froi rem-plit mon â-me!  
 soul, and wherefore doth she trem-ble?

Viol. *espress.* *f*

Cor. *p* *cresc.* Ob. *cresc.* Clar. *cresc.*

Cor. & Fag. *mf* Cor. *p marcato* *mf*

Andantino. (Alla breve)

Adieu, fo-rêts, a-dieu près fleuris,  
 Farewell, ye mountains, ye be-lov-ed

Viol. *pp*



champs d'or, Et vous, pai - si - bles val - lons, a - dieu!  
mead - ows! Ye smil - ing val - leys, fare ye well for aye! Ob.

*poco cresc.*  
Jeanne au - jour - d'hui vous dit à ja - mais, à ja - mais a - dieu.  
No long - er now a - mong ye I may wan - der, to all to - day

Viol. Fl. Cl.

*p* *più f*

*rit.* *f* *poco più mosso*  
Oui, pour tou - jours, tou - jours, a - dieu!  
I bid a, long fare - well! Fare - well!

Cl.

*p*

*mf*  
Mes prés fleu - ris et mes fo - rêts om -  
Ye mead - ows all, ye shad - ow - haunt - ed

Viol.

*cresc.* 3

breu-ses,  
for-ests, Vous fleu-ri-rez pour d'au-tres que pour  
Ah, when I am gone, ye still so fair will

*poco cresc.*

moi.  
be! A-dieu, fo-rêts, eau  
Ah, fare ye well, ye

*f*

Fl.  
Ob.

*mf*

Fag. & Cor.

pu-re de la sour-ce: Je vais par-tir et ne vous  
caves and cool-ing foun-tains! For Joan de-parts, and nev-er-

ver-rai plus, Jean-ne vous fuit, et pour ja-  
more shall see ye, for Joan de-parts, and nev-er-

*riten.*

*f*

*col canto*

*riten.*

mais, oui, pour ja - mais.  
more shall see ye.

*dim.* *riten.*

Tempo I.

*p*

O doux val - lon où j'ai con - nu la  
To all the joys that we have known to -

Ob.  
*p* *poco cresc.*

*p*

joi - e! Au - jour-d'hui je te quit - te, doux val -  
geth - er I bid fare - well to - day for ev - er -

*dim.*

*cresc.*

lon! Et mes a - gneaux, dans  
more; And ye, my lambs, dis -

*p* *poco cresc.*

les ver - tes prai - ri - es de - man - de - ront en  
perse o'er yon - der heath - er: No shep - herd have ye

*Più mosso.*

vain leur gui - de!  
now to go be - fore!

*Fag. cresc.*

*mf*

Au champ d'hon - neur je dois gui -  
For I for - sake this flock to

*poco a poco*

*cresc.*

der les bra - ves, cueil - lir les pal - mes san -  
tend an - oth - er On far - off, gor - y



glan - - tes de la vie - toi - re! *ff*  
 fields, the fields of war! Je  
 The

Fl. *molto cresc.*

(♩ = ♩) *flauto* *2 4 3 2*  
 vais où les voix m'ap - pel - lent, Voix  
 Lords command Himself on me im - pos - eth, No

Trbn. *ff* *3 3 3 3 3 3*  
 Timp.

sain - - tes, voix saintes qui m'ap - pel - lent! Sei -  
 vain desire my willing heart en - clos - eth: Ma -

*And.*

gneur, vous voy - ez au fond de mon â - me!  
 don - - na! Thou know - est all my as - pi - ra - tion!

*f*

*riten.* *dim.*

Mon cœur se bri - se, Mon â - me souf - fre, Mon cœur se bri -  
 Thousest my trem - bling, and all my sor - row, thou seest my trem -

*riten.* *dim.*

*p* *Tempo I.*

- se, mon cœur sai - gne! O mouts ai - més, a - dieu, a -  
 - bling and my sor - row. For ev - er - more fare - well, ye

*Viol.* *p*

dieu, fo - rêts ombreu - ses, Et vous, pai - si - bles val -  
 moun - tains all and meadows, ye smil - ing val - leys, fare ye

lous, a - dieu! Jean - ne au - jour - d'hui vous  
 well for aye! No long - er now a -

*Oh,* *Viol.* *p*

*cresc.*

dit — à ja - mais, à ja - mais a - dieu! Oui,  
mong ye l may wan - der, to all to - day I

*cresc.*

Fl.

*f* *Più mosso.* *f*

pour tou - jours, tou - jours, a - dieu. Prés fleu -  
bid a long fare - well! Fare - well! Ye

*f col canto* *p* *cresc.*

ris, — ar-bres verts, Si chers à mon en - fan - ce,  
meadows all a - round, ye shad - ow - haunt - ed for - ests,

*mf* *p* *cresc.*

Vous fleu - ri - rez pour d'au-tres que pour moi. A -  
when I am gone, ye still so fair will be! Fare -

dieu, mes champs, a - dieu, val - lon, — sour - ce pu - re, Il  
 well, then, fare ye well, ye caves and cool - ing foun - tains, for

*cresc.* faut par-tir, il faut par-tir et pour tou-jours! Ah! re - ce -  
 I de-part, for I de-part, for I de - part, and nev - er,

*ff a piacere*

*cresc.* *Tymp.* *ff*

vez mon é - ter - nel a - dieu!  
 nev - er - more shall see ye!

*Tempo I.*

*ff* *p* *Fl.*

*Cor.*

*dim.* *pp*



# La Juive.

(1835)

English version by  
J. Wrey Mould.

«Il va venir.»

Romance.

JACQUES F. HALÉVY.  
(1799-1862)

Andantino.

*p*  
*con dolcezza*  
*pp*

Il va ve-nir!  
He will be here!

et def - froi je me sens fré-mir!  
Ev-'ry nerve is a-thrill in fear;

*p cantabile*  
Dù - ne sombre et tris - te pen - sé - e Mon  
And my soul is held in pos - ses - sion Of

*p*

*cresc.*  
âme, hé-las! est op-pres - sé - e, Mon cœur bat, mais non de plai - sir!  
gloom - y, ter - ri - ble op-pres - sion, And my heart doth mad-ly ca - reer!

*cresc.*  
*f*

*espress.*

Et ce-pen - dant il va ve - nir, ce-pen-dant il va ve-  
 For well it knows, he will be here! Well it knows, he will be

*p* *pp*

nir! Mon cœur bat, mais non de plai-sir! Et ce-pen-dant, ce-pen-  
 here! And my heart doth mad-ly ca-reer, For well it knows, well it

*p* *fz* *p*

dant il va ve - nir!  
 knows, he will be here!

*p* *pp un poco agitato* *espr. l.h.*

La nuit et le si - len - ce, L'o-  
 The night with heav-y si - lence Yon

*p* *l.h.*

*cresc.*

ra - ge qui s'a - van - - ce Aug - men - tent ma ter -  
 tem - pest's com-ing vio - - lence, Aug - ment each growing

*l.h.* *l.h.*

*ppp*

*animato poco a poco*

reur; L'ef - froy, la dé-fi - an - ce S'em-pa - rent de mon  
 dread; My fears, in fell al - li - ance, Be-set each step I

*pp* *animato poco a poco*

*molto cresc.* *ff*

cœur, L'ef - froy la dé-fi - an - ce S'em-pa - rent de mon  
 tread; My fears, in fell al - li - ance, Be-set each step I

*cresc.* *ff*

*Tempo I.* *p*

cœur! tread. Il va ve-nir!  
 tread. He will be here!

*p* *con dolcezza* *pp*

Cha - que pas me fait tres - sail -  
Ev - 'ry pulse seems a foot - fall

*cantabile*

*ppp* *p*

lir! J'ai pu trom - per les yeux d'un pè - re, Mais  
near; I may es - cape an an - ger'd fa - ther, But

*cresc.*

*cresc.* *p*

non pas ceux d'un Dieu sé - vè - re, Oui, je le dois, oui, je veux  
not when Heav'n's a - veng - ings gath - er, Flight be my choice, flight still is

*f* *p* *espress.*

f *p* *espress.*

fuir. Et ce - pen - dant il va ve - nir, ce - pen - dant,  
clear, And yet I pause, for he is here! Yet I pause,



*f agitato* *cresc.*

ce- pendant il va ve- nir! Oui, je le dois, oui, je veux  
yet I pause, for he is here! Flight be my choice, flight still is

*p f agitato f*

*p*

*p calando*

fuir, Et ce - pen - dant il va ve - nir,  
clear, And yet I pause, for he is here!

*f col canto p pp*

*poco riten.*

ce - pen - dant, ce - pen - dant il va ve -  
Yet I pause, yet I pause, for he is

*p col canto*

*a tempo*

nir!  
here!

*espr. l.h.*

*p*

il va ve -  
for he is

*pp a tempo*

nir! here! il va ve - nir! for he is here! il for  
*espr. l.h.* *l.h. espr.* *f*  
*cresc.* *cresc.*

va \_\_\_\_\_ ve - nir!  
he \_\_\_\_\_ is here!

*ff* *mf*

16361

# Lohengrin.

(1850)

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„Einsam in trüben Tagen.“

Elsa's Dream.

Elsa's Traum.

RICHARD WAGNER.  
(1813-1883.)

Moderato.

The first system of piano accompaniment for 'Elsa's Dream' is in E-flat major, 3/4 time, and Moderato. It features a flowing melody in the right hand with a piano (*p*) dynamic, and a more rhythmic accompaniment in the left hand. The second system continues the melody with a *più p* dynamic and includes a *teneramente* marking. The third system shows a change in texture with a *p* dynamic in the right hand and a *più p* dynamic in the left hand.

Più lento.

The first vocal entry is in E-flat major, 3/4 time, and Più lento. The vocal line begins with the lyrics 'Ein-sam in trü - ben Ta - gen hab' ich zu Gott ge - fleht, des'. The piano accompaniment is sparse, with a *p* dynamic in the right hand and a simple bass line in the left hand.

Ein-sam in trü - ben Ta - gen hab' ich zu Gott ge - fleht, des  
Oft when the hours were lone - ly, I un - to heav'n have prayed, One

The second vocal entry continues the melody in E-flat major, 3/4 time, and Più lento. The vocal line begins with the lyrics 'Her - zens tief - stes Kla - gen er - goss ich im Ge - bet, da'. The piano accompaniment remains sparse, with a *p* dynamic in the right hand and a simple bass line in the left hand.

Her - zens tief - stes Kla - gen er - goss ich im Ge - bet, da  
boon I ask'd for on - ly, To send the or - phans aid! I

drang aus mei - nem Stöh - nen ein      Laut so kla - ge - voll, der zu ge -  
 prayd in tears and sor - row, With      heav - y heart and sore, Hop - ing a

*pp trem.*      *cresc.*      *accel.*

walt' - gem      Tö - nen      weit      in die      Lüf - - te -  
 bright - er      mor - row      Was      yet for      us      in -

*b<sup>f</sup>.*      *ff*

*ritard.*      *dim.*  
 schwoll:      ich      hört' ihn fern-hin hal-len, bis  
 store:      A -      far my words were wafted, I

*dim. ritard.*      *p*

*p*      *Lento.*  
 kaum mein Ohr er      traf; mein Aug' ist zu - ge - fal-len, ich sank in sü-ssen  
 dreant not help was      nigh, But      One on high vouch-safed it, While I      in sleep did

*piu p*      *pp*

Schlaf.  
 lie.

*pp*      *poco cresc.*

16361      Led.      \*      Led.



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*dimin.* *pp* *p*

\* *And.* \*

In lich-ter Waf-fen Schei-ne ein Rit-ter nah - - te  
I saw, in splen-dor shin-ing, A Knight of glo - - rious

*più p* *pp trem.*

*un poco più mosso*

da, so tu-gend-li - cher Rei - ne ich  
mien, On me his eyes ia - clin - ing With

*p*

*And.* \*

kei - nen noch er - sah; eingol-den Horn zur Hüf-ten, ge -  
tran - quil gaze se - rene; A horn of gold be - side him, He

*sempre p*

*And.* \*

leh - - net auf sein Schwert, so trat er aus den  
leant up - on his sword, Thus, when I erst es -

Lüf-ten, zu mir, der Re-cke werth, mit  
 pied him, From clouds of light he soard, His

*Ad.* \* *Ad.* \*

züch - tigem Ge - bah - ren gab Trö - stung er mir  
 words so low and ten - der Brought life re - new'd to

*p*

ein: des Rit - ters will ich wah - ren, er soll mein  
 me: My guar - dian, my de - fend - er, Thou shalt my

*cresc.* *f*

Strei - - ter sein! Er soll mein Strei - ter sein!  
 cham - - pion be! Thou shalt my cham-pion be!

*p* *ritard.* *p* *ritard.* \*

*α tempo*

Des Rit - ters will ich wah - ren, er  
My guar - dian, my de - fend - er, He

*erese.* *f*

soll mein Strei - ter sein! Hört, was dem  
shall my cham - pion be! This is the

*dim.* *p*

Gott - - ge-sandten ich bie - - te für Ge - währ: in  
prize I of - fer To him - - whom heavn shall send: The

mei - nes Va - ters Lan - den die Kro - - ne tra - ge  
land and crown I prof - fer, My sire - - to me did

er, lend; mich glück - lich soll ich prei - sen, nimmt  
lord As I will de - clare him, And

*più p*



er mein Gut da - hin, will er Ge-mahl mich  
glo - ry in his fame, lf in his heart he'll

*Red.* \* *Red.* \* *pp trem.*

hei - ssen, geb' ich ihm, was ich bin!  
wear - me, I'll give him all I am!

*f* *p* *f* *p* *p*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *dim.* *Red.* \*

*ritard.* *più p* *pp*

*Red.* \* *Red.* \*



## Mignon.

(1866.)

"Je suis Titania."

English version by  
Dr. Th. Baker.

Polonaise.

AMBROISE THOMAS.  
(1841 - 1896.)

*Recit.*

*f* Ah! pour ce soir, je suis rei - ne des fé - es! Voi -  
Yes, for this evening, I am queen of the rev - els. Be -

*ff*

ei mon scep-tre d'or.  
hold my gold-en wand,

*p*

et voi - ci mes tro -  
and be - hold all my

*f*

phé - es!  
tro - phies!

*p*

*ff*

Moderato, tempo di polacca.

*f*

Je suis Ti-ta-ni-a la blon - de, Je  
I am Ti-ta-ni-a the fai - ry, I

*mf* *p*

suis Ti-ta-ni-a, fil - le de l'air! En ri - ant je par-cours le  
am Ti-tania, daughter gay of air! Roaming ev - 'ry where and ev - er

*cresc.* *f* *p*

mon - de, Plus vi - ve que l'oi - sea plus prompt que l'éclair!  
mer - ry, Than swal-low swift-er I, than lightning bold - er far.

*p* *f*

*f*

Je suis Ti-ta-ni-a la blon - de! ah!  
I am Ti-ta-ni-a, the fai - ry, Ah!

*f* *p*

ah!  
ah!

Je parcoure le monde,  
Roaming ev - er merry,

ah!  
Ah!

ah!  
ah!

cresc. 3

ah!  
ah!

ah!  
ah!

cresc.

ah! Plus vi - ve que l'oi - seau!  
ah! Than swallow swifter I,

Plus prompt que l'é - clair!  
than lightning bold - er far!

ah!  
ah!

*cresc.* *f.* *dim.* Je

*ff* *pp*

suis Ti - ta - ni - a la blon - de, Je suis Ti - ta - ni - a, fil -  
am Ti - ta - ni - a, the fai - ry, I am Ti - ta - nia, daughter

*p*

le de l'air! En ri - ant je parcoure le mou - de, Plus vi - ve  
gay of air! Roaming ev - 'rywhere and ev - er mer - ry, Than swallow

*f* *dim.*

que l'oiseau, plus prompt que l'éclair! Je  
swifter I, than lightning bold - er far. I

*p* *f*



suis Ti-ta-ni-a la blon - de! En ri - ant je par-cours le  
am Ti-ta-ni-a, the fai - ry! Roam-ing ev-'ry where and ev - er

*p*

*poco rit.* *a tempo*

mon - - de Plus vi - ve que l'oi - seau, plus prom - pte que l'é -  
mer - - ry, Than swal - low swift - er I, than light - ning bold - er

*col canto*

*un poco animando* *leggero* *p*

clair. far. ah! ah!

*p*

ah! ah!

*accel.*  
*p* *cresc.*

ah! ah! ah! ah!

7

*f*

ah! ah! Je suis Ti-ta-ni-  
ah! ah! I am Ti-ta-ni-

a, fil - le de l'air! ah! ah!  
a, daugh - ter of air! ah! ah!

*ff*

ah! ah! ah! ah!

*cresc.* *ff*

First system of the musical score. The vocal line (treble clef) features a melodic line with slurs and dynamic markings: *friten.*, *p.*, and *cresc.*. Below the vocal line are two staves for piano accompaniment (treble and bass clefs). The piano part includes vocalizations "ah!" on the vocal line and corresponding notes on the piano staves.

Second system of the musical score. The vocal line (treble clef) continues with a melodic line, including a trill marked *tr*. Dynamic markings include *accel.*, *f*, and *tr*. Below the vocal line are two staves for piano accompaniment (treble and bass clefs). The piano part includes vocalizations "ah!" on the vocal line and corresponding notes on the piano staves.

Third system of the musical score. The vocal line (treble clef) features a melodic line with slurs and dynamic markings: *tr.*, *ff*, and *cresc.*. Below the vocal line are two staves for piano accompaniment (treble and bass clefs). The piano part includes vocalizations "ah!" on the vocal line and corresponding notes on the piano staves.

Fourth system of the musical score. The vocal line (treble clef) features a melodic line with slurs and dynamic markings: *ff*, *cresc.*, and *ff*. Below the vocal line are two staves for piano accompaniment (treble and bass clefs). The piano part includes vocalizations "ah!" on the vocal line and corresponding notes on the piano staves.

## Mireille.

(1864)

English version by  
Dr. Th. Baker.

"Mon cœur ne peut changer."

Aria.

CHARLES GOUNOD.  
(1818 - 1893)

Allegro.

Tra - hir Vin - cent! — vraiment, ce se - rait é - tre  
Be - tray Vin - cent! — Shall I my ver - y rea - son

fol - le! Quand pas - se le bon - heur, — s'il n'est  
ban - ish? When Hap - pi - ness goes by, — seize her

pris, il s'en - vo - - - - - le! —  
then, or she'll van - - - - - ish! —

Larghetto.

Mon cœur ne peut chan - ger! —  
My heart can nev - er change! —



Souviens-toi que je t'ai - me! Vin - cent, O mon Vin-cent! pour -  
 Still re - member, I love thee, Vin - cent, O my Vin-cent, why

quoi nous af - fli - ger? Ta tris - te so - li - tu - de  
 should we joy es - trange? Tho' sad thou be, and lone - ly

et ta pau-vre - té mê - me A - vec toi pour tou-jours  
 tho' pov - er - ty may prove thee, E'er with thee I would be,

Je veux tout par-ta-ger, Mon cœur ne peut chan-ger! Dans ta pau - vre mai -  
 Nor shall love ev - er range, My heart can nev - er change! To thy hum-ble a -

son je suis prête à te sui - vre, À ton foy - er dé -  
 bode I am will - ing to fol - low, At thy lone - ly

sert \_\_\_\_\_ je suis prête à m'as - soir, Cet hum-ble sort mèn -  
 hearth \_\_\_\_\_ I will sit by thy side, This low - ly lot en -

chan-te et ce rê - ve m'en - i - -vre, Qui croît ten-ter mon  
 chants me, Bright this dream ev - er haunts me: He who may hope to

â - me, em - porte un fol es - poir! Mon cœur ne peut chan -  
 tempt me, true heart has nev - er tried. My heart can nev - er

*pp*

*Red.* \*

ger! \_\_\_\_\_ Sou- viens-toi que je t'ai - me! Vin-cent, ô mon Vin -  
 change! \_\_\_\_\_ Still re - member, I love thee! Vin-cent, O my Vin -

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

cent! pour-quoi nous af-fli - ger, pour-quoi nous af-fli - ger? Ta  
cent! why should we joy es-trange, why should we joy es-trange? Tho'

*Red.* \*

tri - ste so - li - tu - de et ta pau-vre-té mê - me  
sad thou be, and lone - ly, tho' 'pov-er-ty may prove thee,

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

A-vec toi pour toujours je veux tout par-ta-ger, Mon cœur ne peut chan-  
E'er with thee I would be, nor shall love ev - er-range. My heart can nev-er

*pp* *rit.* *colla voce*

*Red.* \* *Red.* \* *Red.*

ger!  
change!

*pp* *cresc.* - - *molto*



## Allegro moderato.

Non! — ja — mais! — ja — mais! —  
Thine — for aye, — for aye! —

*f* *ff*

ah! — À toi mon  
Ah! — Mysoul doth

*rit.* *a tempo*

à — me, Je suis ta fem — me, Mal — gré leur blâ — me, Je t'ap — par —  
claim thee, My own I name thee, Who — e'er de — fame — thee, Thyspouseam

*p*

tiens! — Fièrre et ra — vi — e En cet — te vi — e, — Mon cœur n'en —  
I! — Fond love ne'er tir — eth, While life in — spir — eth, — My heart de —

vi — — e De plus doux biens! — Que Dieu — m'en — ten — de, Ma joie est  
sir — eth No sweeter joy! — As God — doth hear me, Thy love shall



gran - de, Si dans la lan - de Je suis tes pas! Et si mon  
cheer me, If thou be near me, On field or farm! Oh, may my

rê - ve Sur l'humble grê - ve Un jour sa - chè - ve En - tre tes  
vi - sion In low - ly sta - tion Turn to pos - ses - sion With - in thine

bras! À toi mon â - me, Je suis ta fem - me, Mal - gré leur  
arm! My soul doth claim thee, My own I name thee, Who - e'er de -

blâ - me, A toi mon â - - me, Je suis ta fem - me, je suis ta  
fame thee, My soul doth claim - thee, My own I name - thee, my own I

fem - me, Je t'ap - par - tiens! O mon Vin - cent!  
name thee, Thyspouse am I! O my Vin - cent!

ô mon Vin - cent! Sou - viens - toi que je t'ai - me, Sou - viens -  
 O my Vin - cent! Still re - mem - ber I love thee, still re -

*dim.*

toi que je t'ai - - me! À toi mon â - me! Je suis ta  
 member I love thee! My soul doth claim thee, My own I

*p* \* *Red.* \* *Red.*

*pp* *8* *p*

*Red.* \*

fem - me, Mal - gré leur blâ - me Je t'ap - par - tiens! — Fièr - e et ra -  
 name thee, Who - e'er de - fame — thee, Thy spouse am I! — Fond love ne'er

vi - e En cet - te vi - e, Mon cœur n'en - vi - - e De plus doux  
 tir - eth, While life in - spir - eth, — My heart de - sir - eth No sweet - er

biens! — Que Dieu — m'en - ten - de, Ma joie est gran - de Si dans  
 joy! — As God — doth hear me, Thy love shall cheer me, If thou

— la lan-de Je suis tes pas! — Et si mon rê - ve Sur l'humble  
— be near me On field or farm, — Oh may my vi - sion, In low - ly

grê - ve Un jour s'a - chè - ve En-tre tes bras! — À toi mon  
sta - tion, Turn to pos - ses - sion With-in thine arm! — My soul doth

*cresc.*  
â - me! Je suis ta fem-me, Mal-gré leur blâ-me, À toi mon  
claim thee, My own I name thee, Who-e'er de-fame thee, My soul doth

*cresc.*

*f* *dim.*  
â - - me, Je suis ta fem- - me, Je suis ta fem-me, Je t'ap - par -  
claim — thee, My own I name — thee, my own I name thee, Thy spouse am

*f* *dim.* *pp* *dim.* *pp*



tiens! — O mon Vin-cent! A toi mon â - me, Je suis ta  
 I! — O my Vin-cent! Mysoul doth claim thee, My own I

fem - name

*cresc.*

*p* *cresc.*

- me, Je suis ta fem - me, Je t'ap - par - tiens, — Pour ja -  
 thee, my own I name thee, Am thine a - lone, ev - er -

*f* *ff*

mais — je t'ap - par - tiens!  
 more I am thine own!

*ff*



# Le Nozze di Figaro.

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(1786.)

"Deh vieni, non tardar.,,

Allegro vivace assai.

Recitative and Aria.

W. A. MOZART.

(1756-1791.)

Piano introduction in C major, 2/4 time. The right hand features a melody with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic marking.

Recit. *tranquillo ed espress.*

Vocal recitative in C major, 2/4 time. The melody is simple and expressive, with lyrics in Italian and English. The piano accompaniment is minimal, consisting of a few chords and a single note in the right hand.

Giun - se al fin il mo - men - to, che go - drò sen - za af - fan - no, in  
It is grant - ed at last then, with - out trem - bling or dan - ger, my

Vocal recitative in C major, 2/4 time. The melody is simple and expressive, with lyrics in Italian and English. The piano accompaniment is minimal, consisting of a few chords and a single note in the right hand.

braccio all' i - dol mi - o!  
lovd' one, I may meet thee.

Tempo I.

Recit.

Vocal recitative in C major, 2/4 time. The melody is simple and expressive, with lyrics in Italian and English. The piano accompaniment is minimal, consisting of a few chords and a single note in the right hand.

Ti - mi - de cu - re! u - sci - to dal mio pet - to! a tur -  
Hence, i - dle ter - rors, all thought of fear has van - ish'd, from my

Vocal recitative in C major, 2/4 time. The melody is simple and expressive, with lyrics in Italian and English. The piano accompaniment is minimal, consisting of a few chords and a single note in the right hand.

bar non ve - ni - te il mio di - let - to!  
bo - som from henceforth be ye ban - ish'd.

*a tempo*

*con anima*

Oh co-me par, che all' a - mo - ro - so fo - co l'a - me - ni - tà del  
Oh, how the night, in still, mys - te - rious sha - dow, seems to my long - ing

lo - co, li ter - ra e il ciel ri - spon - da!  
fan - cy to e - cho my fond e - mo - tion!

*p*

*con calore*

Co-me la not - te *frit.* miei se - con - da!  
Come, let me tell thee, thou hast my heart's de - vo - tion.

*p*

*Andante.*

*p*

*dolce*

Deh vie - ni, non tar - dar, o gio - ja  
Oh come, my heart's de - light, where love in -

*p*

bel - la! Vie - ni - ve - a - mo - re per go - der tap - pel - la! Fin -  
vites thee, Come then, for with - out thee, no joy de - lights - me, The

ch  non splen - de in ciel not - tur - na fa - ce, fin - che l'aria   ancor  
moon and stars for us have veild their splendor, Phi - lo - me - la has

bru - nae il mon - do ta - ce. Qui  
hush'd her ca - rols ten - der. The

mor - mora il ru - scel, qui scher - za l'au - ra, che col dol - ce su -  
brook - let mur - murs near with sound ca - ress - ing, 'Tis the hour for

surro il cor ri - stau - ra, qui ri - do - no i fio - ret - tie l'er - ba    
love and loves con - fess - ing, The ze - phyr o'er the flow'rs is soft - ly



fre - sea, ai pia - ce - ri d'a - mor qui tut - to a - de - sea. Vie - ni, ben  
play - ing, Love's enchantment a - lone all things is sway - ing. Come, then, my

*dolce*

mi - o, tra - que - ste pian - te a - seo - se! Vie - ni,  
treasure, in - si - lence all - re - pos - es. Come, my

vie - ni! ti vo' la fron - te in - co - ro - nar di ro -  
treasure, Thy love is wait - ing to - wreath thy - brow with ros -

se, ti vo' la fron - te in - co - ro - nar, in - co - ro -  
es, thy love is wait - ing to - wreath thy - brow, to wreath thy

*dolciss. o lento*

nar - di ro - se!  
brow with ros - es!



# Le Nozze di Figaro.

(1786)

“Voi, che sapete.,

Aria.

W. A. MOZART.

(1756-1791)

Andante con moto.

*p*

*dolce*

Voi, che sa - pe - te Che co - sa è a -  
Si - lent - ly blend - ing Night's shad - ows —

*dolce*

mor, Don - ne, ve - de - - te, Sio l'ho nel  
fall, Twi - light de - scend - - ing Steals o - ver

*mf* *sub* *mf* *mf*

cor?  
all, Don - ne, ve - de - te, S'io l'ho nel  
Twilight de - scend - ing Steals o - ver

cor?  
all, Quel - lo, ch'io pro - vo, Vi - ri di -  
Far dis - tant moun - tains Seem to draw

*cresc.*

rò, È per me 'nuo - vo, Ca - pir nol  
near, Cool sil - v'ry foun - tains Fall soft and

*cresc.*

*mf*

so, Sen - to un af - fet - to Pien di de -  
clear. Ten - der - ly tink - ling, Sound sweet gui -

sir, Ch'o - ra è di - let - to, ch'o - ra è mar -  
 tars, While calm - ly twink - ling Watch the bright

*espressivo*  
 tir; Ge - lo e poi sen - to L'al - ma av - vam -  
 stars. Oh, 'tis the hour When deep - thoughts

par, E in un mo - men - to Tor - no ge -  
 rise, Spells, at whose pow - er Pale sor - row

lar. Ri - cer - co un be - ne Fuo - ri di  
 flies. Friends that are dear - est, Now seem more

me, Non so ch'il tie - ne, Non so co -  
 dear; Scenes that are fair - est, Fresh feat - ures

*un poco agitato*

sè; So-spi-ro e ge-mo Sen-za vo - ler; pal-pi-to e tre-mo Sen-za sa-  
 wear; Eyes that are tearful, Yield to its charm, Hearts that are fearful, Own the soft

*cresc.*

per; Non tro-vo pa - ce Not - te nè di; ma pur Mi pia - ce  
 calm; The soul's de - vo-tion, The whisper'd vow, The soft e - mo - tion,

*cresc.*

*poco riten* *a tempo p dolce*

Lan - guir co - sì! Voi, che sa - pe - te  
 All deep - en snow. *rit.* Si - lent - ly blend - ing,

*a tempo dolce*



Che co-sa è a - mor, Don - ne, ve - de - te,  
Night's shad - ows fall; Twi - light de - scend - ing

S'io l'ho nel cor? Don - ne, ve - de - te,  
Steals o - ver all, Twi - light de - scend - ing

S'io l'ho nel cor? Don - ne, ve - de - te,  
Steals o - ver all, Twi - light de - scend - ing

S'io l'ho nel cor?  
Steals o - ver all.

## Oberon.

(1826.)

„Ozean! Du Ungeheuer!“

Scene and Aria.

CARL MARIA von WEBER.

(1786-1826.)

Largo assai.

Recit. *f* *pomposo*

O - ze - an! Du Un - ge -  
O - - cean! thou might - y

heu - er! Schlangen - gleich hältst du um - schlungen rund die gan - ze Welt! Dem  
mon - ster, that liest curl'd Like a green ser - pent round a - bout the world! To

Au - ge bist ein An - blick voll Grösse du, wenn friedlich in des Morgens Licht du  
musing eye thou art an aw - ful sight, When calm - ly sleep - ing in the morn - ing

schläfst!  
light;  
Doch wenn in Wuth du dich er - hebst, o Meer! und  
But when thou ris - est in thy wrath, as now, And

sehlingst die Knoten um dein Opfer her, zermalmend das mäch - ti - ge Schiff, als wär's ein  
flingst thy folds around some fat-ed prow, Crushing the strong-ribbd\_ bark as'twere a

*fp colla voce*

Rohr, dann, O - ze-an, stellst du ein Schreckbild dar!  
shell, Then, O - cean, thy pow'r is fierce and fell!

*ff* *ff* *ff*

*Allegro con moto.*

*pp agitato*

*mf agitato*

Noch seh' ich die  
Still I see thy



Wel - - - len to - - ben, durch die  
bil - - - lows flash - - ing, Through the

Nacht ihr Schäu - men schleu - dern,  
gloom their white foam fling - ing,

*cresc.* an der Bran - dung, wild ge - ho - ben, je - de Le - bens-hoff-nung  
And the break-ers' sul - len dash-ing In mine ear hope's knell is

schei - tern!  
ring - ing!

*agitato* *poco a poco* *tranquillo*

*p* *tranquillo*  
Doch still! Seh' ich nicht Licht dort schimmern,  
But lo! me-thinks a light is break-ing



*calando**espress.*

ru - hend auf der fer - nen Nacht, wie des Mor - gens blas - ses  
Slow - ly o'er the dis - tant deep, Like a se - cond morn a -

Flim - mern, wenn vom Schlaf er er - wacht?  
wak - ing Pale and wan from its sleep.

*riten. un poco mf cresc.*  
Hel - ler nun em - por es  
Bright - er now, be - hold, 'tis

glü - - het in dem Sturm, dess'  
beam - - ing! On the storm whose

Ne - - bel - - zug wie zer - riss' - ne Wim - pel  
mist - - y train Like some shat - ter'd flag is

flie - het, wie wil - der Ros - - se Mäh - - nen  
stream - ing, Or a wild charg - - er's fly - - ing

*f* Flug!  
mane!

*f* *ff*

*Maestoso assai.* *Recit.* *dolce*

Und nun die Sonn'geht auf! Die  
And now the sun bursts forth, The

*ff* *f a tempo*

*alle*

*tr*

Win - de lis - peln leis;  
wind is lull - ing fast,

ge - still - ter Zorn wogt nur in Wel - len  
And the broad wave but pants from f - ry

*pp*

*Andante maestoso ma con moto.* *p*

Kreis.  
past.

Wol - ken -  
Cloud - less

*p* *f* *pp*

*cresc. poco a poco*

los strahlt dann die Son-ne auf die Pür - pur-wel - len nie - der, wie ein  
o'er the blush-ing wa - ter Now the set - ting sun is burn-ing, Like a

*cresc. poco a poco*

Held nach Schlachten-won - ne sieg-reich eilt — zur Hei - math wie - der.  
vic - tor, red with slaugh-ter, To his tent — in tri - umph turn - ing.

*f* *ff*

Ach! Viel-leicht er-bli-cket nimmer wie-der  
Ah, per-chance these eyes may never Look up-

*f*

*espress.* *con*

die-ses Aug' ihr Licht! Le - be wohl, du Glanz, für immer; denn für  
on its light a - gain! Fare thee well, bright orb, for ev-er, Thou for

*p*

*abbandono*

mich erstehst du nicht, denn für mich erstehst du nicht.  
me wilt rise in vain, thou for me wilt rise in vain.

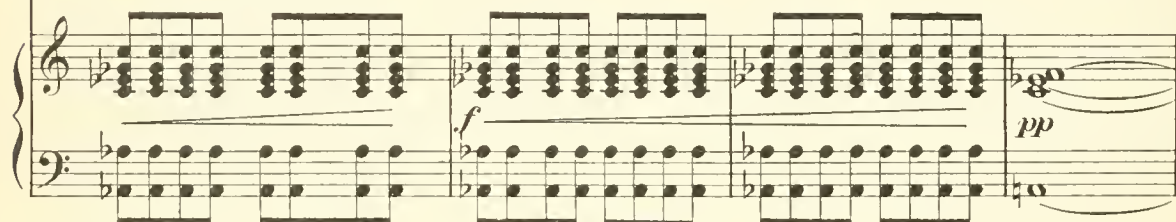


## Allegretto.

*p*  
Doch was glänzt dort schön und weiss,  
But what gleams so white and fair,



*mf* hebt sich mit der Wel-len He - ben? 'Sist die  
Heav - ing with the heav-ing bil - low? 'Tis a



*calando*  
Mö - we, sie schweift im Kreis, wo die Flut raubt ein Le - ben!  
sea - bird, — wheel - ing there O'er some wretch's wa - try pil - low.



## Allegro moderato.

Nein, kein Vogel ist's! Es naht! Heil! Es ist ein  
No, it is no bird I mark, Joy! it is a





*poco a poco accel.*

Boot, ein Schiff! Und ru - hig se - gel's sei - nem  
boat! a sail! And yon - der rides a gal - lant

*poco a poco accel. mf*

*f*

Pfad un - ge - stört durch das Riff.  
bark, Un - im - pair'd by the gale!

*f cresc.*

*Presto con fuoco. ff*

O Won - - -  
Oh trans - - -

*ff agitato*

*molto agitato*

ne! Mein Hü - on, zum U - fer her - bei, - zum U - fer her -  
port! My Hu - on! haste down - to the shore, haste down to the

bei! shore!      O Won - - ne! Oh trans - - port!      Mein Hü - on, zum U - fer her- my Hu - on, haste down - to the

*mf sempre agitato*  
 bei, - zum U - fer her - bei! Schnell, schnell die-sen Quick, quick, for a

Schlei - er! sig - nal,      Er weht! this scarf,      O Gott, this scarf      sen-de Rath! - shall be wav'd, -

Sie seh'n mich! They see me!      Schon Ant-wort! they an - swer!

*f* Sie ru - dern mit Macht! they ply the strong oar!      *f cresc.* Hü-on! Hü-on! Hu-on, Hu-on,

*ff.*

Hü - - - on!  
Hu - - - on!

*ff.*

Hü-on! Hü-on!  
Hu-on, Hu-on,

*a tempo.*

Hü-on! Hü-on! Hü - - on! Mein Hü - on, mein Gat - te, die  
Hu-on, Hu-on, Hu - - on! My hus - band, my love, — we are

*col canto*

*p a tempo.*

Ret - tung, sie naht, — mein Gat - te, mein Hü - on, die  
sav'd, — we are sav'd, — my hus - band, my love, — we are

Ret - tung, sie naht, — sie naht! — Ret - tung!  
sav'd, — we are sav'd, — we are sav'd, — sav'd! —

*ff.*

Hü - on,  
Hu - on,

Ret-tung naht!  
we are sav'd,



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*ff* *ff* *ff*

Ret - tung, sie naht! Mein Hü - on, mein  
sav'd, we are sav'd! My hus - band, my -

Gat - te, die Ret - tung, sie naht. Mein Hü - on, mein  
love, we are sav'd, we are sav'd, my hus - band, my

Gat - te, die Ret - tung, sie naht. Ret-tung naht, Ret-tung  
love, we are sav'd, we are sav'd, we are sav'd, we are

naht, Ret-tung naht, Ret-tung naht! Ret-tung  
sav'd, we are sav'd, we are sav'd, we are

naht!  
sav'd!



## Orfeo.

(1792.)

"Del mio core..."

English version by  
Dr. Th. Baker.

Recitative and Aria.

JOSEPH HAYDN.  
(1732-1809.)

Adagio.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *espress. p*. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand, with triplets in the final measures. The introduction is marked with *Rec.* and an asterisk.

The vocal part enters with a recitative section. The first line of lyrics is "Do - vè, do - vè là - ma - to be - ne?" with the English translation "Oh where, where art thou, well - be - lov - ed?". The piano accompaniment is marked *mf* and *p*. The second line of lyrics is "So - ste - ne - te - mi, oh Be com - pas - sionate, oh". The piano accompaniment is marked *a tempo* and *mf*. The third line of lyrics is "pe - ne! an - guish! Come! flut - ti di Le - te, già lòn - da mia vi - As of Lethe flow the wa - ters, so dull rolls in my". The piano accompaniment is marked *Rec.* and *mf*. The score concludes with a piano part marked *Rec.* and an asterisk.

tal len - ta si muo - ve.  
veins life's ebbing cur - rent.

*a tempo*

*mf* *cresc.*

\* *Rec.* \*

Recit. *f* *accel.*

Ah mai più, sventu - ra - ta, non po - trò ri - minar  
Nevermore, hapless woman, shall I see him again

*f* *sf*

*Rec.* \*

*ten.*

il mio te - so - ro!  
whose love I cher - ish!

Recit.

M'ab - ban - do - nail re -  
All my strength is de -

*a tempo* *sf*

\* *Rec.* \*

spi - ro,  
part - ing,

*a tempo*

*mf*

Recit. *p*

io  
I

*Rec.* \*

## Adagio.

man-co, io mo-ro!  
fal-ter, *a tempo* I per-ish!

*pp* *rit.*

*cresc.* *f* *pp*

## Andante.

Del mio co-re il vo-toe-stre-mo, del-lo spo-so io  
All my longing, my heart's de-votion, In my husband a-

*p*

so che si-a; al mio ben l'a-ni-ma mi-a  
lone are center'd, To my love fond-ly my spir-it

*p*

do-na, do-na l'ul-ti-mo so-spir, do-na, do-na  
Sigh-ing, sigh-ing, sends a last fare-well, sighing, sigh-ing,

*mf* *p* *p* *p*

## Animato.

l'ul-ti-mo so-spir! Del mio co-re il vo-toe-  
sends a last fare-well! All my long-ing, my heart's de-

*cresc.* *f*



*rit.* **Tempo I.**

stremo, del - lo spo-so io so - che si - a; al mio  
vo-tion, In my husband a - lone are cen-terd, To my

*mf* *p*

*Red.* \*

ben là - ni-ma mi - a do - na, do - na - l'ul - ti-mo so -  
love fond - ly my spir-it Sigh-ing, sigh - ing, - sends a last fare-

*p* *crese.* *col canto* *p*

*Red.* \*

al mio ben do - na, do - na  
To my love, - sigh - ing, -

spir, al mio ben do - na  
well, To my love, - sigh - ing,

*8*

*rit. molto* *pp*

l'ul - ti-mo so - spir!  
sends a last fare - well!

*espress.* *pp*

*rit. col canto* *pp*

*Red.* \*



## Osteria.

(1840.)

"Domani, o me felice.,

English version by  
NATHAN HASKELL DOLE.

GIUSEPPE LILLO.

(1814 - 1863.)

Allegretto con grazia.

*p*

*f* *ff* *pp*

Do - ma - ni, do - ma - ni, o me fe -  
To - mor - row, to - mor - row, O joy un -

*ff* *pp* *stacc.*

li - ce! Lie - ta sa-rò d'a-mor, sì, sì, sì, lie-ta sa-rò d'a-  
spok - en! Prom - ise of love be-stows! yes, yes, yes! promise of love be -

*cresc.* *p*

mor; Col lab - bro non si di - ce Qual gio - ja io pro-vò in  
stows! What word could e'er be - to - ken The bliss my spir - it

*ff* *f*

*pp*

cor, Col lab - bro non si di - ce Qual gio - ja io pro-vo in  
knows? What word could e'er be - to - ken The bliss my spir - it

*smorz.* *pp*

*f*

cor, qual gio - ja io pro-vo, io pro-vo in cor! ah! ah! Do - ma - ni, do-  
knows, The bliss my spir-it, my spir - it knows? ah! ah! To - mor - row, to -

*cresc.* *pp*

ma - ni, o me fe - li - ce! Lie - ta sa-rò d'a-  
mor - row, O joy un - spo - ken! Prom - ise of love be -

*pp*

mor, sì, sì, sì, lie - ta sa-rò d'a-mor, ah! ah! ah! d'a-  
stows! yes, yes, yes! Prom-ise of love bestows! ah! ah! ah! of

*cresc.* *ff* *p*

mor!  
love!

*ff* *p* *3*

*p*

Ah! Ren - zo cer - ta - men - te Fe - de - le a me sa -  
 Ah! Ren - zo, Ren - zo sure - ly To me will faithful

rà, A - mar - mie - ter - na - men - te Giu - rommi, e m'a-me-  
 prove, He swears he loves me pure - ly And will for ev - er

rà, sì, sì, m'a-me - rà. È gio - va-ne, ga-  
 love, yes, for ev - er love. Tho' he is young and

*p* *f*

lan - te, È bel - lo e mi - li - tar, Ma chiu - de un cor co-  
 gal - lant, De - vot - ed to his sword, For love he has a

stan - te, Ch'è fat - to per a - mar, è fat - to so - lo per a -  
 tal - ent, Was born to be a - dored, Was born, was born to be a -



mar! ah! ah! ah! Do - ma - ni, do - ma - ni, o  
 dored! ah! ah! Ah! To - mor - row, to - mor - row O

*f* *pp* *stacc.*

me fe - li - ce! Lie - ta sa-rò da-mor, sì, sì, sì,  
 joy un - spo - ken! Prom - ise of love be-stows! yes, yes, yes!

*cresc.*

lie - ta sa-rò da-mor; Col lab - bro non si di - ce Qual  
 promise of love be-stows! What word could'e'er be - to - ken The

*f* *ff* *ff*

gio - ja io pro-vo in cor, Col lab - bro non si di - ce Qual  
 bliss my spir - it knows! What word could'e'er be - to - ken The

*smorz.* *pp* *smorz.* *pp*

gio - ja io pro-vo in cor, qual gio - ja io pro-vo, io pro - vo in cor, ah!  
 bliss my spir - it knows! The bliss my spir - it, my spir - it knows! ah!

*cresc.*



*dolce*

Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non  
 What hap - pi - ness un - brok - en With - in my bo - som

*sotto voce*

*And.*

sà, Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non  
 glows; What hap - pi - ness un - brok - en With - in my bo - som

sà, spe - ra - re il cor non sà, spe - ra - re il cor, il cor non  
 glows, with - in my bo - som glows, with - in my bo - som, bo - som

*And. p cresc.*

sà, mag - gior fe - li - ci - tà spe - ra - re il cor non  
 glows; What hap - pi - ness, hap - pi - ness with - in my bo - som

*rall.* *f* *cresc.*

sà, no, no, non sà, spe - ra - re il cor, no, no, non sà!  
 glows, my bo - som glows, with hap - pi - ness my bo - som glows!

*a tempo*

*pp* *rall. e morendo* *fff*

## Otello.

(1866)

## "Ave Maria."

English version by  
Dr. Th. Baker.GIUSEPPE VERDI.  
(1813-1901.)

Adagio. (♩=63.)

*pp e legatissimo* *pp*

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a more active, flowing line. The tempo is marked Adagio with a quarter note equal to 63 beats per minute.

*sotto voce*

*col canto*

The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of sustained chords in both hands.

A - ve Ma - ria, pie - na di gra - zia, e - let - ta Fra le  
Hail, Ma - ry, hail! in grace o'er - flow - ing, The Lord Him - self is

The vocal line continues with a triplet of eighth notes. The piano accompaniment consists of sustained chords in both hands.

spose e le ver - gi - ni sei tu, Sia be - ne - det - to il frut - to, o be - ne -  
with thee, the Lord Himself is with thee; Thou blest above all wo - men, blest be thy

The vocal line continues with a triplet of eighth notes. The piano accompaniment consists of sustained chords in both hands.

det - ta, Di tue ma - ter - ne vi - sce - re: Ge - su!  
off - spring, the fruit of thy ma - ter - nal love: Je - su!

*dolce* *Stau Tino*

Pre - ga per chia - do - ran - do a te si pro - stra,  
 Pray thou for them who kneel - ing do a - dore thee,

*a tempo*  
*pp*

*dolce*

Pre-ga pel pec - ca - tor, per l'in - no - cen - te,  
 Pray thou for sin - ners, too, pray for the ho - ly,

E pel de - bo - le op - pres - so e pel pos - sen - te, Mi - se - ro an -  
 Pray for great and might - y, pray for meek and low - ly, Pray for the

*f*

ch'es - so, tua pie - tà di - mo - stra.  
 mourners ly - ing prone be - fore thee.

*p*

*marcato* *animando*

Pre - ga per chi sot-to l'ol - trag-gio pie - ga la fron - te e  
 Pray for all who bow'neath the yoke of cru-el op - pres - sion,

*con espressione* *animando* *p*

*dolciss. a tempo*

sot-to la mal-va - gia sor - te;  
 for the poor and bro - ken - heart-ed,

Per noi, per noi, tu  
 Pray thou for us, O

*a tempo* *dolce*

pre - ga, pre - ga sempre e nel - l'o - ra del - la  
 Ma - ry, Pray for us always! And in that hour when we in

*ppp*

*marcato* *dolciss. pp allarg.*

mor-te no - stra, Pre - ga per noi, pre - ga per noi, per  
 death are ly - ing, pray for our souls, pray for our souls, our

*pp* *cresc. molto* *ppp*



*morendo*

noi.  
souls.

A - ve Ma-ria!  
Pray for our souls,

*col canto*

3

nel-l'o-ra del - la mor -  
when we in death are ly -

*pp*

te.  
ing.

*dolciss.*

A - - ve!  
A - - men!

A - men!  
A - men!

*pp*

*pp*

*morendo*

# Les Pêcheurs de Perles.

(1863.)

"Me voilà seule dans la nuit."

English version by  
Dr. Th. Baker.

Cavatina.

GEORGES BIZET.  
(1838-1875.)

Allegro agitato. (♩ = 63)

*pp*

*cresc.*

*ff*

Recit.

Me voi - là seu - le dans la nuit,  
I am a - lone here in the night.

*col canto*

*a tempo*

*p*

Recit.

Seu - le en ce lieu dé - sert où regne le si - len - ce...  
Si - lence ev - 'rywhere a - round, and there is naught to cheer me.

*a tempo*

*f*

*f*

Je fris - son-ne, j'ai  
How I trem-ble in

Andantino. (♩ = 66)

peur, et le som-meil me fuit;  
fear! Slumber has tak-en flight;

*ff* *fp*

Mais il est là! mon cœur de-vi-ne sa pré-sen -  
But he is here, My heart di-vines that he is near

*pp* *col canto*

Andante. (♩ = 52)

ce. me. *cantabile*

*p* *pp*

*p espr.*

*legato*

*p*

Comme au - tre -  
As long a -

fois — dans la nuit som - bre, Ca - ché — sous le feuillage é -  
go, — when dark-ness found me, Con - ceal'd where low branches are

pais, — Il veil - - le près de moi dans  
dim, — He watch - - es, 'mid shad - ows a -

*dol.*

Pom - bre, Je puis dor-mir, rê - ver en paix. Je  
round me, And I may sleep, may dream of him, and

*rall.*

puis dor - mir, rê - ver - en paix, Il veil - - le près de  
I may sleep, may dream of him! He watch - - es near me

*pp*

*col canto pp*



moi, Com-me au-tre-fois, comme au-tre-fois.  
now, As long a-go, as long a-go.

*rit.*

*a tempo* *col canto* *a tempo pp*

*a tempo*

*p* Più vivo.

C'est lui, mes yeux l'ont re-con-  
'Tis he! I have seen him ap-

*pp*

*nu!* *eresc.* C'est lui, mon âme est ras-su-  
*pear!* 'Tis he! I'm no lon-ger af-

ré - - - e! O bon - heur! joie i - nes pé -  
fright - - ed! Ah, my soul, how art thou de -

*cresc.*

ré - - - e! Pour me re - voir il est ve -  
light - - ed, For he has come to see me

*cresc.* *poco cresc.*

*inter* *Vol*

nu! O bon - heur! Il est ve -  
here. O de - light! For he has

*f p*

*Leo.*

nu! Il est là, près de moi! Ah!  
come, he is here, near me now! Ah!

*Leo.* *p rall.* *a tempo*

Comme au - - tre - fois dans la nuit  
As long a - go, when dark - ness

*col canto* *pp*

*Leo.*

som - bre, Ca - hé sous le feuil - lage é - pais, Il  
found me, Con - ceal'd where low branches are dim, He

*dolce*

veil - - le près de moi dans l'om - bre, Je puis dormir, rê-ver en  
 watch - es 'mid shadows a - round me, And I may sleep, may dream of

paix, Je puis dor - mir, rê - ver en paix, Il  
 him, and I may sleep, may dream of him. He

*cresc. rall.* *rall. e dim.*

veil - - le près de moi, Comme au-tre - fois, Comme au-tre -  
 watch - es near me now, As long a - go, as long a -

*a tempo*

*col canto* *col canto*

*a tempo* *dol.*

fois, Je puis dor - mir,  
 go, And I may sleep,

*pp*

Je puis rê-ver en paix. Il veill - le près de  
 may sleep, may dream of him. He watch-es near me

*pp*

moi, Oui, comme au - tre - fois  
 now, And I may dream of him

je puis rê-ver, ah! en  
 as long a - go, ah! long a -

paix. —  
 go. —

*ppp* *smorzando*



# Les Pêcheurs de Perles.

(1863.)

"O Dieu Brahma!"

English version by  
Dr. Th. Baker.

Aria.

GEORGES BIZET.

(1838-1875.)

*Largo.* (♩ = 40) *sonore*

O Dieu — Brah — ma! —  
Brah — ma — di — vine! —

O maî — tre sou — ve — rain du mon — de! —  
O Lord whom cre — a — tion con — fess — es! —

Blan — che — Si — va! — Rei — ne à la che — ve — lu — re blon — de! —  
Si — va — be — nign! — Blonde queen of the fairflowing tress — es! —

*p*

Es-prit de l'air, es-prit de l'ôn - de,  
Spir-it of air, sprite of the wa - ters,

*p*

*And. \**

*cresc.*

Des rochers, des prés et des bois, \_\_\_\_\_ É - cou - tez ma voix,  
Of the rock, the for - est and fell, \_\_\_\_\_ Now heark - en ye well,

*cresc.*

*f*

é - cou-tez ma voix! \_\_\_\_\_  
heark - en, hearken well! \_\_\_\_\_

*And. \**

*Allegretto. (♩ = 66) pp leggieriss.*

Dans le ciel sans voi - les,  
In the star - lit skies, \_\_\_\_\_

*dim. pp*

Par-se - mé dè - toi - les, Au \_\_\_\_\_ sein de \_\_\_\_\_ là - zur  
Where no cloudlet lies, \_\_\_\_\_ 'Neath \_\_\_\_\_ yon dome of blue,

*dolce*  
Trans-pa - rent et pur, — Comme dans un rê - ve  
Pure and \_\_\_\_\_ clear to view, — Bending o'er the o - cean,

Pen-ché sur la grè - ve, Mon re-gard, oui, mon \_\_\_\_\_ re-gard vous  
Dream-like in - e - mo - tion, Fol-lows ye, ay, fol - lows ye my

*cresc.* *tr.* *dim.* *tr.*  
suit, À \_\_\_\_\_ tra-vers la nuit. \_\_\_\_\_  
sight Thro' the dark-ling night. \_\_\_\_\_  
*cresc.* *f* *p*

*dolce*

Ma voix vous im - plo - re,      Mon cœur vous a - do - re,  
My voice doth im - plore — ye,      My heart doth a - dore — ye,

*pp*

*cresc.*      *dim.*

Mon chant lé - ger    Comme un oi - seau    sem -      - ble —    vol - ti -  
My lay so light    Like a swal - low    seems —      in —    soaring

*poco cresc.*      *pp dim.*

*con anima*

ger! — Chan - tons, chantons en - co - re, Pour ce - lui que j'a - dore, — Et  
flight! — So sing we all once more — For him whom I a - dore, — And

*pp*

*cresc.*

que ce chant lé - ger Loin de nous chas - se tout dan - ger!  
may our buo - yant lay Re - pel all dan - ger far a - way!

*cresc.*      *p*



*leggiere*

Ah! — je — chan — teen — co — re. Je chan —  
 Ah! — once more I'm — sing — ing, My song

*cresc.*

*cresc.*

*molto - cresc.* *p*  
 — te pour toi que j'a — do — re. Ah! ah!  
 — to him I love is wing — ing. Ah! ah!

*molto - cresc.* *m.d.* *p*

Ossia: *ad lib.*  
 ah!  
 ah!

ah!  
 ah!

*pp estinto*

*pp* *cresc.* *f*

# Philémon et Baucis.

English version by

Dr. Th. Baker.

(1860.)

« Ah! si je redevenais. »

Moderato quasi andante. Romance.

CHARLES GOUNOD.

(1818-1883.)

Piano introduction in B-flat major, 2/4 time. The music begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody is in the right hand, and the accompaniment is in the left hand.

Vocal entry and piano accompaniment. The vocal line begins with a *dolce* (sweet) marking. The piano accompaniment starts with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The lyrics are: Ah! si je re - de - ve - nais bel - le, Ah! if my charms a - gain were glow - ing,

Vocal entry and piano accompaniment. The vocal line continues with the lyrics: Si ton front pouvait ra - jeu - nir, Des dieux si la fa - veur nou - If your brow a - gain might be young, Were gods new fa - vors now be - The piano accompaniment includes a *cresc.* (crescendo) and a *dim.* (diminuendo) marking.

Vocal entry and piano accompaniment. The vocal line continues with the lyrics: vel - le Nous ou - vrait un autre a - ve - nir, Nous ou - vrait un autre a - ve - stow - ing, That re - new - ing life might be long, that re - new - ing life might be The piano accompaniment includes a *poco cresc.* (poco crescendo) and a *dim.* (diminuendo) marking.

nir, Vert prin - temps, re - nais - sante au - ro - re: d'A -  
 long, Spring-time green, ear - ly dawn a - bove me: The

*poco cresc.*

mour é - cou - tant la le - çon, \_\_\_\_\_ Phi - lé - mon m' ai - merait en -  
 les - son of love I would con, \_\_\_\_\_ Phi - le - mon then a - new would

*dim.* *p* *pp*

co - re, J'ai - me - rais en - cor Phi - lé - mon, Phi - lé - mon m' ai - me - rait en -  
 love me, I a - new would love Phi - le - mon, Phi - le - mon then a - new would

*cresc.*

co - re, J'ai - me - rais en - cor, — j' ai - me - rais en - cor Phi - lé - mon!  
 love me, I a - new would love, — I a - new would love Phi - le - mon!

*dim.* *p* *pp*

*cresc.* *p* *dim.*

À tra - vers les bois et la plai - ne, Les cheveux au vent, les pieds  
On thro'wood and field hie - ing down - ward, On with feet un-shod, fly-ing

*pp*

nus, J'i - rais en - cor à perdre ha - lei - ne,  
hair, In ea - ger long-ing pant-ing on - ward,

*p* *cresc.*

Courant par les sentiers con - nus. De l'a - mant que mon cœur a -  
By well-known path-ways I would fare; Ech-o sweet, an - swer-ing a -

*dim.*

do - re E - cho re - di - rait le doux nom, Phi - lé -  
bove me, His name would re - peat on and on: Phi - le -

*poco cresc.* *dim.* *p*



mon m'ai-me-rai-t en - co - re, J'ai-me - rais en - cor Phi - lé -  
 mon then a - new would love me, I a - new would love Phi - le -

*pp*

mon, Phi - lé - mon m'ai-me-rai-t en - co - re, J'ai-me-rai-s en -  
 mon, Phi - le - mon then a - new would love me, I a - new would

*cresc.* *dim.*

cor, — j'ai-me-rai-s en - cor Phi - lé - mon!  
 love, — I a - new would love Phi - le - mon!

*p* *pp*

*cresc.* *dim.* *p*

## La Reine de Saba.

(1862)

«Plus grand dans son obscurité.»

## Cavatina.

CHARLES GOUNOD.

(1818 - 1893)

Recit.

Me voi-là seule en-fin!  
I am at last a-lone!

Andante moderato.  
*cantabile*

Recit.

De quelle ar-dente flam-me Brill-lait les  
What a fi-e-ry ar-dor with-in the

Moderato.

yeux de ce fier é-tran-ger! Son or - gueil, — son cou -  
eyes of this stranger ap-pears! How his pride — and his

*cresc.*

*a tempo* Andante.

rage au mi-lien du dan - ger Ont at - ten - dri mon  
cour - age in the dan-ger past thrill'd through my in - most

à - me! Pour ê - tre reine, hé - las! ces - se - t - on d'ê - tre fem - me?  
spir - it! And must a queen, a - las! still all woman's e - mo - tion?

*p*

Andante (♩ = 50)

Plus grand dans son obs - cu - ri - té Qu'un  
More re - gal in his low es - tate Than

*cresc.* *dim.* *p*

roi pa - ré du di - a - dè - me, Il sem - blait por - ter en lui -  
kings in rich - est robes ap - pear - ing; In his heart no thought of

mê - me Sa grandeur et sa roy - au - té!  
fear - ing, Did he stand king - like, proud, e - late!

*rit.*

Il semblait por-ter\_ en lui - mê - me Sa gran-deur et sa roy - au -  
 In his heart no thought of\_ fear - ing, Stood he kinglike and proud, e -

*p*

*colla voce*

**Tempo un poco più animato**

té!  
late!

Fu-nes-te ser-ment qui me li - e!  
O fat-al\_ vow thus\_ fret - ting!

*sf* *p*

**Andante. *p* tranquillo**

Fu-nes-te ser-ment qui me li - e! Ré-si-gne -  
O fat-al\_ vow thus\_ fret-ting! Now be re -

*sf* *p*

toi, mon cœur, \_ ou - bli - e... Ré-si-gne-toi, mon cœur, \_ ou -  
 sign'd, my heart! \_ for - get - ting, now be re - sign'd, my heart, \_ for -



bli - e... ré - si - gne - toi, ré - si - gne - toi, mon cœur, —  
 get - ting, now be re - sign'd, now be re - sign'd, my heart, —

*pp*

ou - bli - e!  
 for - get - ting!

*cresc.* *dim.*

L'ou-bli-er! — Pou-bli-er! —  
 Ev-er-more, — ev - er - more,

*pp* *f*

*Più mosso. espress.*

Pou-bli - er! — lui que j'ai pu voir De son  
 ev - er - more — shall I see him stand, With his

*p* *pp*

bras do-mi-nant l'es - pa - ce, Du roi bra-ver le vain pou -  
arm the angry tu - mult still - ing, The pow - er of the king with-

voir \_\_\_\_\_ Et l'ef-fra-yer par son au - da - ce! L'ou-bli -  
stand, \_\_\_\_\_ The roy-al breast with ter-ror fill - ing! Ev - er -

*dim.* *p*

er, — quand hi - er en - cor, Au ca - pri - ce de son gé -  
more — shall I him be - hold, The\_ genius of his soul re -

*pp*

ni - e, Ses mains dans le porphyre et Por \_\_\_\_\_ Cré-aient la  
veal - ing, When, mould - ing porphyry and gold, \_\_\_\_\_ He wakened

*cresc.* *cresc.*

*agitato*

forme et l'har-mo - ni - e! Aux lu -  
tones of matchless feel - ing. When a -

*dim.* *pp* *l.h.*

*poco a poco*

eurs d'un ciel em - bra - sé Je l'ad - mi -  
mid the flames he - pass'd, They sank in

rais domp - tant la flam - me; À mes  
hom - age to his pow - er; At my

*cresc.*

pieds je l'ai vu bri - sé, Et l'a -  
feet when he lay at last, In my

*cresc.* *cresc.*

*e poco allarg.*

*f*

mour en - va - hit mon à - me, Et l'amour en - va - hit mon à -  
heart bloom'd love's fair flow - er, in my heart bloom'd love's fair flow -

*cresc. col canto* *f* *dim.*

*mf* **Tempo I.**

me. Plus grand dans son obs - cu - ri -  
er. More re - gal in his low es -

*f* *p* *trem.*

té Qu'un roi pa - ré du di - a - dè - me, Il sem -  
tate Than kings in richest robes ap - pear - ing, In his

blait por - ter en lui - mè - me Sa gran - deur et sa roy - au -  
heart no thought of — fear - ing, Did he stand kinglike, proud, e -



té, \_\_\_\_\_  
late, \_\_\_\_\_

Il semblait por-ter en lui-mê-me Sa gran-  
In his heart no thought of fear-ing, Did he

8

*p*

*cresc.*

deur et sa roy-au-té! Il sem-blait por-ter en lui-mê-me Sa gran-  
stand all king-like, e-late, In his heart no thought of fearing Did he

*pp* *cresc.* *f* *rit.* *colla parte*

*rit.*

deur, sa gran-deur et sa roy-au-té!  
stand, did he stand all kinglike, e-late!

*colla voce* *p a tempo* *cresc.*

*colla voce*

*cresc.* *dim.* *p*

## Le Roi et le Fermier.

(1762.)

English version by  
Dr. Th. Baker.

«Il regardait mon bouquet.»

Arietta.

PIERRE ALEX. MONSIGNY.  
(1729-1817.)

Allegretto. (♩ = 112)

Il re-gar-dait mon bou-quet,  
His eye was on my bou-quet,

Sans doute il le dé-si-rai-t. Je l'ai pris, Et  
No doubt his wish it would say; I, poor soul! I

je l'ai mis à son ha-bit. Il rit, il rit, il rit, il  
put it in his but-ton-hole. He smiled: Poor child! He smiled: Poor

*rinf. poco*

rit, — child! Et de sa grâ - ce, voi - là Qu'il me pré -  
He was so friend-ly to me, And gave me

*pp*

sen-te ce - la. Je le prends Et l'em - brasse à l'in - stant.  
this that you see. 'Twas not a - miss, So I gave him a kiss.

*rinf*

Pau! Maman Me dé - tache un bon soufflet, Net, Et j'ai sur le bec Un bon coup sec.  
Ah! Ma - ma Steals a - round be - hind my back; Whack! And I get a clout Up - on the snout.

*f. p*

«Pour - quoi frap - per cet en - fant?» Dit ce Mon - sieur en grondant,  
«Why do you pun - ish her then?» Grum - bled this kind gen - tle - man;

*pp*

«Ce bai - ser Pou - vait - il ja - mais m'offen - ser?» Com - me j'é -  
«For this kiss. How could it ev - er come a - miss?» There I stood

tais là pleurant, Il tire en - cor de l'ar - gent, En di -  
cry - ing un - til He pull'd out more mon - ey still, While he

sant: « Ap - pro - chez, — belle en - fant, Te - nez, — Pre -  
said: "Come to me, — pret - ty maid, This too — For

nez, — Te - nez, — Pre - nez, — J'ap - proche et je le  
you, — This too — for you!" I took it then and

prends Pour faire en - de - ver Ma - man.  
there, To make Ma - ma mad for fair!

*rinç* *ff*

*tr* *tr*



# Les Saisons.

(1695.)

English version by  
Dr. Th. Baker.

“Tout cède à vos doux appas.”

Aria.

PASCAL COLASSE.  
(1640 - 1709)

Andantino.

*dolce*

Tout cède à vos doux ap - pas, Dé - es - se, tout cède à vos  
All yields to your charm so sweet, O God-dess! all yields to your

doux ap - - pas! Quand par vos yeux l'a-mour bles - se, Quel  
charm so sweet. When wound-ed from your love - quiv- er, What

cœur ne se sou-met pas? Tout cède à vos doux ap - pas, Dé -  
heart may not then sub - mit? All yields to your charm so sweet, O

es - se, Tout cède à vos doux ap - - pas! Les ris, les jeux,  
 God-dess! All yields to your charm so sweet! Gay smiles and young

*mf espr.*

la jeu - - nes - se Sans ces - se sui - vent vos pas! Tout  
 joy for - - ev - er Do fol - low where lead your feet; All

*dol. p*

cède à vos doux ap - pas, Dé - es - se, tout cède à vos doux ap - - pas!  
 yields to your charm so sweet, O God-dess! All yields to your charm so sweet!

*(tr)*

# Tannhäuser.

(1845)

## „Dich, theure Halle.“

Aria.

English version by  
Natalia Macfarren.

RICHARD WAGNER.  
(1813 - 1883)

Allegro.

*f* *simile* *ff*

*p* *cresc.* *ff* *p* *ff*

Dich, theu-re Hal - le, grüss' ich wie - der,  
Oh, hall of song, — I give thee greet-ing.

froh grüss' ich dich, ge - lieb - ter Raum!  
All hail to thee, thou hal-low'd place!

*cresc.* *f* *p*

In dir er - wa - chen sei - ne Lie - der  
'Twas here that dream, so sweet and fleet - ing,

*p* *ff*

und we - cken mieh aus düst - rem Traum. Da  
Up - on my heart his song did trace. But

*p* *p* *più p*



Er aus dir ge - schie - den, wie öd' erschienst du  
since by him for - sak - en, A des - ert thou dost

mir! Aus mir ent - floh der Frie -  
seem! Thy ech - oes on - ly wak -

- den, die Freu - de zog aus  
- en Re - mem - brance of a

dir!  
dream!

*p* *pp*

*Red.*

Wie jetzt mein Bu - sen hoch sich  
But now the flame of hope is

he - bet, so scheinst du jetzt mir  
light - ed, Thy vault shall ring with

stolz und hehr; der mich und  
glo - rious war, For he, whose

dich so neu be - le - bet, nicht weilt er fer - ne  
strains my soul de - light - ed, No long - er roams a -

*a tempo*

mehr! \_\_\_\_\_  
far! \_\_\_\_\_

*a tempo*

*fp* *cresc.* *simile* *ff*

Wie jetzt \_\_\_\_\_ mein Bu - sen hoch sich  
Yes, now \_\_\_\_\_ the flame of hope is

he - - - bet, so scheinst du jetzt  
light - - - ed, Thy vault shall ring

*mf* *p* *mf*

mir stolz und hehr; der dich und mich so  
with glo - rious war, For he, whose strains my

*p* *cresc.*

neu be - le - bet, nicht län - ger weit er fer - ne  
soul de - light - ed, From me no long - er roams a -

*cresc.*

*Più mosso*

mehr! Sei mir ge - grüsst,  
far! All hail to thee!

*Più mosso*

*f* *p*

Sei mir ge - grüsst!  
All hail to thee!

*p* *cresc.*

Du, thou - re of Hal - le,  
Thou hall of glo - ry,

*f*



sei dear mir to ge - grüsst! heart! Sei Dear mir to ge - my

grüsst! heart! Du, Thou theu-re hall of Hal - glo -

- le, sei mir ge - grüsst! - ry, dear to my heart!

## Tannhäuser.

(1845.)

English version by  
Natalia Macfarren.

„Allmächt'ge Jungfrau.“

RICHARD WAGNER.  
(1813-1883.)  
*dim.*

*Lento.* (♩ = 60) *ff*

All - mäch't - ge Jung - frau, hör' mein  
Oh bless - ed Vir - gin, hear my

*p cresc.* *ff* *dim.* *p*

*And.* \*

Fle - hen! Zu dir, Ge - pries' - ne, ru - fe ich!  
pray - er! Thou star of glo - ry, look on me!

*più p*

Lass mich im Staub vor dir ver - ge - hen, o! nimm von  
Here in the dust I bend be - fore thee, Now from this

*p*

*più p* *mezza voce*  
(♩ = 66)

die-ser Er-de mich, o! nimm von die - ser Er-de mich! Mach'dass ich  
earth, oh set me free, now from this earth, oh set me free! Let me, a

*p* *più p* *pp*

rein und en - gel - gleich ein - ge - he in dein se - lig  
maid - en, pure and white, En - ter in - to thy king - dom

Reich, mach' dass ich rein und en - gel - gleich ein - ge - he  
bright; Let me, a maid - en, pure and white, En - ter in -

*Più animato.* (♩ = 72)

in dein se - lig Reich! Wenn je, in thör'gem Wahn be -  
to thy king-dom bright! If vain de-sires and earth - ly

fan - gen, mein Herz sich ab - ge - wandt von dir,  
long - ing Have turn'd my heart from thee a - way,

wenn je ein sün - di - ges Ver - lan - gen, ein welt - lich  
The sin - ful hopes with-in me throng-ing, Be - fore thy

Seh - nen keimt' in mir: so rang ich un - ter tau - send  
 bless - ed feet I lay; I'll wres - tle with the love I

*pp* *cresc.* *f*

Schmerzen, dass ich es töd' in mei - nem Her - zen.  
 cher-ish'd, Un - til in death its flame hath per-ish'd.

*f* *dim.* *p* *pp* *rall.*

## Tempo I.

Doch, konnt' ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig  
 If of my sin thou wilt not shrive me, Yet in this hour, oh

*pp* *p*

mei - ner an! Nimm dich gnä - dig mei - ner an!  
 grant thy aid! In this hour, oh grant thy aid!

*pp* *p più p*

Dass ich mit de - muth - vol - lem Grü - ssen als wurd' - ge  
 Till thy e - ter - nal peace thou give me, I vow to

*pp*



Magd dir na - hen kann, um dei - ne  
live and die thy maid. And on thy

*p*

*pp*

gna - den - reich - ste Huld nur an - zu - fleh'n für  
boun - ty I will call, That heav'n - ly grace on

sei - ne Schuld, um dei - ne gna - den - reich - ste  
him may fall, yes, on thy boun - ty I will

*f*

Huld nur an - zu - fleh'n für sei - - - ne Schuld!  
call, that heav'n - ly grace on him may fall.

*pp* (♩ = 72)

*p* *cresc.* *f* *p* *pp* *pp*

*pp*

## Tristan und Isolde.

(1865.)

## Isolde's Liebestod.

RICHARD WAGNER.

(1813 - 1883.)

Sehr mässig beginnend.

*Molto moderato cominciare.*

pp

Red. \*

Red. \*

Sehr mässig beginnend.

*Molto moderato cominciare*

pp

Mild und lei - se wie er lächelt,  
Mild and soft - ly he is smiling,

pp

Red. \*

wie das Au - ge hold er öff - net, seht ihr, Freunde?  
how his eye - lids sweet - ly o - pen! See, oh comrades!

pp

Red. \*

*poco cresc.*

Säh't ihr's nicht? Im - mer lich - ter,  
See you not how he beam - eth

*p cresc.*

wie — er leuch - tet,  
ev - er bright - er Stern - -  
steeped

*molto cresc.*

*espress.*

*Red.* \*

*molto cresc.*

um - strah - let hoch sich hebt?  
in star - light, borne a - bove?

*f.*

*dim.*

*f.*

*Red.* \*

Etwas bewegter.  
*Poco più animato.*

Seht ihr's nicht? Wie das Herz ihm  
 See you not how his heart with

*dolce* *p* *sempre molto tranquillo*

mu - - thig schwillt, voll und  
 li - on zest Calm - - - ly

hehr im Bu - sen ihm quillt?  
 hap - - - py beats in his breast?



*dolce*

Wie den Lip - - - pen,  
From his lips in

*dolce* *p*

won - - - nig mild, sü -  
heav'n - - - ly rest Sweet -

*p* *dolce* *dim.* *p*

- - - sser A - them sanft ent -  
- - - est breath he soft - - - ly

*p* *dolce* *espress.*

*dolce*

weht: Freun - de!  
sends: Heark - en,

*pp* *p* *dolce*

Seht! Fühlt und seht ihr's nicht?  
friends! Hear and feel ye not?\_

*p*

*pp* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p dolce e molto espressivo*

Hö - - re ich nur die - se Wei - se,  
Is it I a - lone am hear - ing

*pp* *poco cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

*poco cresc.* *dim.*

die so wun - - der - voll und lei - - -  
Strains so ten - - der and en - - dear - - -

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*con calore*

- - se, Won - - - ne -  
 - - ing? Pas - - - sion

*più p* *pp* *dolce*  
*Red.* \* *Red.* \*

kla - gend, Al - les sa - gend, mild ver -  
 swell - - ing, All things tell - - ing, Gen - tly -

*sempre pp* *più p*  
*dolce*

sōh - - nend aus ihm tö - nend, in mich  
 bound - - ing From him sound - ing, In me

*più p* *morendo* *pp*

*cresc.* *poco a poco*  
 drin-get, auf sich schwinget, hold er - hal - lend um mich  
 push - es Up - ward rush - es Trum - pet - tone that round me

*pp cresc.*



*più cresc.*

klin - get?  
gush - es?

*molto cresc.*

*f* Hel - ler - schal - lend, mich um -  
Bright - er - grow - ing, Oer - me -

*f* *p* *f* *p*

*Red.* *Red.*

wal - lend, sind es Wel - len sanf - ter  
flow - ing, Are these breez - es' air - y

*f* *p*

*Red.* \*

*poco a poco string. e cresc.*

Lüf - te? Sind es Wol - ken won - niger  
pil - lows? Are they balm - y, beau - teous

*cresc.*



Düf - te? Wie sie schwel - len, mich um -  
 bil - lows? How they rise and gleam and

*più cresc.*  
 rau - - schen, soll ich ath - - men, soll ich  
 glis - - ten! Shall I breathe them, shall I

*p* lau - - schen? Soll ich schlür - fen, un - ter - tau - chen?  
 lis - - - ten? Shall I sip them, dive with-in them,

*cresc.* Süss in Düften mich ver-hau - chen? In dem wo - genden  
 To my panting breathing win them? In the breez - es a -

*pp* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc. molto* - - - - - 3 - - - - -

Schwall, in dem tö - - - nenden Schall, in des  
round, — In the har - mo-ny sound, In the

8

*cresc.*

6 6 6 6

**ff**

Welt - - - - - a - - - - - them's  
world's driv - - - - - ing

8

**ff**

6 6 6 6 3

*Red.* \*

we - - - hen - - - dem All, —  
whirl - - - wind be drown'd, —

8

**f**

6 6 3

*Red.* \*

*dim.*

er - trin - - - - - ken, ver -  
And sink - - - - - ing, Be

8

*dim.*

*Red.* \*

*pìu dim.*

sin - - ken, - un - - - be -  
 drink - - ing In - - - a

8

*pìu p*

*Red.*

*dolce*

wusst, - höch - - - ste  
 kiss, - High - - - est

*pp dolce*

*con Pedale*

*\**

Lust!  
 bliss!

*morendo*

*poco marcato*

*rallent.*

*pp*

*ppp*

*Red.*

*\**

*Red.*

*\**

*Red.*

*\**

*Red.*

*\**









$\frac{3}{4}$  Tally 3

$\frac{1}{2}$  10

$\frac{3}{8}$  50

$\frac{1}{4}$  66

$\frac{1}{8}$  72

$\frac{1}{16}$  114

$\frac{1}{32}$  153

$\frac{1}{64}$  217

$\frac{1}{128}$  255

$\frac{1}{256}$  255

8

